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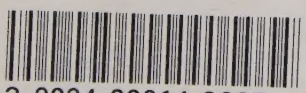
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THE COURSE AND CURRENT OF ARCHITECTURE:

BEING

AN HISTORICAL ACCOUNT

OF THE ORIGIN,

SUCCESSIVE AND SIMULTANEOUS DEVELOPMENTS,

RELATIONS, PERIODS, AND CHARACTERISTICS

OF ITS VARIOUS KNOWN STYLES.

By SAMUEL HUGGINS,
ARCHITECT.

AUTHOR OF VARIOUS ESSAYS ON ARCHITECTURE.

DESIGNED AS A COMPANION TO HIS

"CHART OF THE HISTORY OF ARCHITECTURE."

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DEDICATION.

TO THE

PRESIDENT AND MEMBERS

OF THE

Liverpool Architectural and Archæological Society,

TO WHOM

THE "CHART OF THE HISTORY OF ARCHITECTURE" WAS

FIRST SHOWN,

AND THROUGH WHOSE FLATTERING RECEPTION OF IT,

IT IS NOW OFFERED TO THE PUBLIC,

THAT WORK AND THIS, ITS LITERARY COMPANION,

ARE RESPECTFULLY DEDICATED

BY THEIR SINCERE FRIEND

AND FELLOW MEMBER,

THE AUTHOR.

PREFACE.

The following work, some portions of which have already appeared in the pages of the *Building News*, being written as an historical and explanatory companion to my "Chart of the History of Architecture," no apology would be needful in offering it to the public were it not for its extension beyond the size required for a mere Key to that work, and assumption of the form of an independent History of the Art. The enlargement of its design is owing to a feeling that the study and research requisite for the construction of the Chart had induced a clearness and comprehensiveness of view, touching the origin, changes, and relations of the various styles, which, with the further aid of the allegorical monitions of the Chart itself, would enable me to give a more systematic and explicit account of those subjects than has hitherto appeared within the same limited compass. Such an account I humbly think the present work will be found to contain, however deficient in some other and important respects it must necessarily be.

The deviation from the usual arrangement into chapters, by letting the division of the work arise entirely out of the nature and requirements of the subject has been made, to render more clear and conspicuous the disposition of the styles, which is a compromise between the chronological and the geographical, and I think the best possible one for their relationship and mutual influence being understood. The Synoptical Table of the styles may make this more apparent.

The Chart being, as I believe it to be, an entirely new application of an old idea, will, I venture to hope, be "its own excuse for being." From the highly favourable reception experienced by its original copy among my professional friends in Liverpool, I cannot but think it will be acceptable to the profession at large, as well as to that now somewhat numerous band of accomplished amateurs who are engaged in the study, or take an interest in the promotion of the noble art of architecture; and if that art be adopted by our schools and colleges as an essential element in the education of the lady and gentleman, which it is now the opinion of a great many that it ought to be, then the work in question may be no less welcome to the heads of such establishments, as a means of assisting to a knowledge of the genealogy of the styles, which leads to a knowledge of their principles, if it be not essential thereto.

Moreover, as such a view of the state of our knowledge of architectural history will show, more clearly than has yet been shown, where knowledge is deficient or imperfect, it may not be without its use in suggesting to the future explorer where discovery of the relics or traces of lost styles is most likely to be made.

I am not supposing, however, that the present state of our knowledge has been perfectly delineated by me. Entire correctness I do not pretend to, and indeed feel that it ought not to be expected. I was not bound to be perfect in the details of a subject, the outline of which was never before sketched, and regarding which there is anything but uniformity of statement or opinion amongst writers.

Among its omissions is the intentional one of an existing branch of architectural practice of great interest—the Revived Gothic, which has been left out, not from any disrespect for the movement, but simply because to avoid recent complexity,

and the representation of what is sufficiently known to all, it was deemed advisable to terminate the Chart at the opening of the present century or at the year 1800.

Of the general design, and chronological and geographical arrangement I may venture to speak with more assurance than of the historic details. While the chronological succession and development of styles are truly shown, their arrangement with regard to geographical position, both absolute and relative, from east to west, is as correct, I believe, as it is possible to make it. The solitary Central American group of Mexico and Peru appears in the extreme west; the Indian and Chinese outlying group in the further east, the Chinese being furthest of all; while all the great styles of Europe, Asia, and Africa fall into their proper places between them—the Gothics on the west, the Byzantines and their offspring (the Saracenics) on the east of the central classic trunk. The Italian Romanesques, as ramified continuations of the Christian Romanesque in the course which that style had been pursuing for centuries, is shown in the same undeviating line with it.

Among these Romanesques, again, the Renaissance and Italian spring up to shoot out their branches in their turn, east and west, like the original streams.

The relative as well as absolute geographical positions of the ancient parent styles are no less correct; and the bending eastward of these styles, as they rise in antiquity, is intended to be expressive of the more than probable opinion that all architecture, like all civilisation, of which it is an instrument and exponent, came to us, directly or indirectly, from the banks of the Euphrates and Tigris.

The patriarch of the group, and parent, so far as we know, of the architectural styles of the world, it will be seen, is that hoar school of the valley of the Nile which woke into

life and activity in the darkness of remote ages, and which was approaching its decrepitude centuries before the commencement of our present epoch.

The orbs of Christianity, Islamism, &c., are shown in their true positions with regard both to the time and place of their rise. The dotted lines running out from them and elsewhere, towards certain styles, are to be understood as rays of influence, operating at the generation of those styles, or during their transition into some other form, upon their genius and character. Such influence, it will be seen, proceeds at one time from a neighbouring style; at another, from the spirit of a new religion; at a third, from the energies of a new race.

It may not be unnecessary further to remark in explanation that the colouring of the streams is significant, as well as their forms: the grave and severe styles—trabeated in construction and chaste in decoration, such as Egyptian and Greek, are represented by the cool blue. Where the arch and dome come in to mitigate the severity of the rectangular beamed system, the colour becomes warmer, and the warmth increases in each branch, in proportion as the style relaxes into greater elegance and delicacy of form.

The Byzantine style, warming by the Oriental element, which is represented by yellow, changes, from the reddish blue of the parent Romanesque, to green; while the richest and most luxuriant of all styles, the Saracenic, is shown by the warmest of colours, orange.

Round Gothic, from the almost pure blue of its Christian Romanesque progenitor, becomes at length purple by the additional colour answering to the new elements of its composition, which purple again brightens into the pure vermilion indicative of Complete Pointed Gothic.

Having designed the Chart and Volume as companions,

and done my best to make the book a help-mate to the Chart, I could wish them to keep lovingly together. At the same time I think I have so endowed them both with the power of speech that should they in any case be unfortunately parted, they will have no difficulty in making themselves understood separately.

The opinions expressed in the book, I need scarcely say, are my own, conscientiously held, and I hope not offensively obtruded. But I am, of course, largely indebted in the composition of both works, for at least the knowledge of facts, to many who have gone before me in some or other of the tracks described; and as a Preface could not conclude more gracefully than in acknowledgment of its author's obligations to others by pointing to the sources of his information, I beg to say that I have more or less carefully consulted and compared the following works, namely:— Hope's "Historical Essay;" Agincourt's "History of Art by its Monuments;" Gally Knight's "Ecclesiastical Architecture of Italy;" Letarouilly's "Edifices of Modern Rome;" Coussin's "Du Génie de L'Architecture;" Gwilt's "Encyclopædia of Architecture;" Durandu's "Parallels;" Fergusson's "Hand Books of Architecture;" The Hand Books to the Fine-Art Courts of the Crystal Palace; Architectural Publication Society's Dictionary, &c.; Ware's "Palladio's Architecture;" Layard's "Nineveh and Persepolis;" Ruskin's "Stones of Venice;" Godwin's "History in Ruins;" Verdier and Cattois' "Architecture Civile et Domestique au moyen age et a la Renaissance;" Wareing and Macquoid's "Examples of Architectural Art in Italy and Spain;" Wightwick's "Palace of Architecture;" Fellow's "Asia Minor;" The new edition of Nicholson's Dictionary of Architecture, by Lomax and Gunyon; The Architectural Articles of the "Penny Cyclopædia;" and "The Encyclopædia Britannica;"

Rev. J. L. Petit's Work on Churches in the South of France; "Public Buildings of London," by Britton, Pugin, &c.;" Cresy and Taylor's "Architecture of Middle Ages in Italy;" Denon's "Voyage dans la basse et la haute Egypte;" Wilkinson's "Manners and Customs of the Ancient Egyptians;" Various Papers in the "Art Journal," the "Builder," the "Building News," the "Civil Engineers and Architects' Journal;" the "Dublin Builder;" more especially an able series of leaders on the history of Architecture in the "Builder."

SAMUEL HUGGINS.

The Groves, Chester,
July, 1863.

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THE

COURSE AND CURRENT

OF

ARCHITECTURE.

Introduction.

RCHITECTURE may be considered as divided into three branches—the first, Civil; the second, Military, or Fortification; and the third, Naval, or Shipbuilding. Civil Architecture is again subdivided into Civil Architecture proper, and Civil Engineering. The first of these latter, viz., Civil Architecture proper, is alone generally supposed to be a fine art and susceptible of beauty.

But they are all I conceive, in different degrees, susceptible of that quality, and ought so to receive it. In the pursuits of the naval architect and civil and military engineer it is, of course, more important that the physical laws of matter should be consulted than the principles of æsthetic beauty. But beauty is a quality that cannot be ignored—nay, that should be earnestly sought in them. Man, having æsthetic and spiritual wants, as well as physical, every object he builds, and that is daily before his eyes, should be made as beautiful as it is capable of being, by which, as it serves two purposes, it becomes

doubly interesting and valuable. Architecture is the art of the beautiful in building—building of any kind; and there is no structure into which the fine-art essence, the spirit of beauty, will not enter. She is capable of revealing herself more or less in every form which the physical wants of man, wants arising out of his nature and constitution, dictate, and which ascends into the sphere of architecture in proportion as it has received her impress.

This spirit of beauty can float over the sea in a ship, which is susceptible of a fairy-like grace, and of all the charms that carved decoration and painting may lavish. She can span the river in a bridge as well as pierce the clouds in a spire, or emulate the firmament in a dome, and even throw a veil of enchantment over the threatening war-tower, or lonely beacon and lighthouse; for even buildings erected solely for offence, or warning of danger, may have beauty of form and proportion without impairing strength or interfering with scientific principles of distribution, as the towers of Caernarvon and Conway, and the Eddystone lighthouse will testify.

As to the works of the civil engineer, they are in a still greater degree susceptible of beauty. Nay, in any broad view of architecture little distinction can be seen between Civil Architecture proper and Civil Engineering; the latter melts into the finer art, and is embraced along with it in any true theory of the art. Bridges, whether of brick, or stone, or iron, may be as beautiful as houses; bridges, and mills, and aqueducts, and warehouses, and factories, every thing erected by man upon the face of the earth, may, like the works of nature, have its own species or order of beauty.

It is, however, Civil Architecture proper that is pre-eminently a fine art, susceptible of the highest order of beauty, inasmuch as it embraces that class of structures to which man is naturally most inclined to give beauty, which most loudly calls for it, or to which it is most essential—structures wherein are the scenes of his enjoyments and sufferings, and which are hallowed in his associations and memory by the occurrences of birth and death, as well as

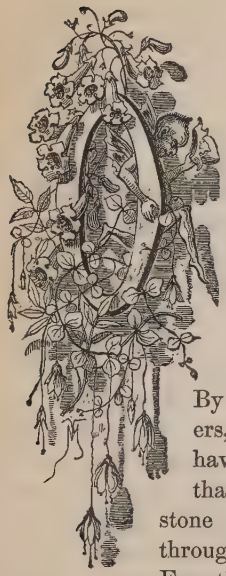
those which he raises to the memory of his departed dear or great ones, or dedicates to the honour of his Maker, to mark and symbolise his relations to the Infinite—the hospitable mansion, the sumptuous palace, the triumphal pillar —the august and solemn temple. It is this branch which is emphatically the art of the beautiful in building. It is the art of idealising the great physical exigence of shelter, and enclosing space by forms that shall possess fitness, durability, and delight. It is the art of constructing the graceful, the beautiful, the sublime, of transfixing the melody, of petrifying the poem—by its arcuated and columnar perspectives, its mysterious recesses, its fretted vaults, its majestic domes. It is the creator of the eurythmical mass, the symmetrical and harmonious utility, the gorgeous palace, the cloud-capped tower, the solemn fane. It is in a word, the tent, the cave, the hut, exalted from the lowly vale of material necessity to the ethereal regions of art and beauty.

This is the branch which we are about to exhibit historically in its numerous and various styles or modes—the phases it has assumed among different nations and in different times.

That these styles or modes should be numerous and diverse was from the very nature of architecture to be expected. As the geographical distribution of plants in the vegetable world is influenced by conditions of soil, heat, moisture, light, and many other causes, so the geographical arrangement of architectural styles is ordered by conditions of climate, scenery, &c.; by the political and social state of communities, the quality of their mental organisation, their literary and scientific status, their pecuniary resources, their religious belief, and national propensities. Without these there is no reason why styles of architecture should not be identical, or why the style of one country should differ from that of its neighbour or any other. On the other hand, if all these conditions were fixed and unalterable, a style of architecture once formed would never change. Some of the conditions are so. But since others alter with the course of time, as the political and social state of communi-

ties, for instance, their literary and scientific grade, pecuniary means, and sometimes their religious creed, it follows that architecture not only differs in different countries, but is unlike in unlike ages in the same country, and changes is each with the mutations of society, participating in the revolutions in man's political, social, and intellectual condition, and running like an organic structure through a continuous variation of phases from its birth to its decline and dissolution.

EGYPTIAN.



OF the origin of Egyptian architecture we know nothing. It is lost in the night of time, beyond the ken of historic or monumental record. For aught we know to the contrary, Egypt was the cradle from whence fine-art-building or architecture, properly so called, first rose into being—where it first reached technic and æsthetic excellence, and became truly and indissolubly wedded to the sister arts. By the Egyptian temple-and-palace-builders, who are now generally admitted to have been at least the most perfect masons that have existed, was laid the corner-stone of the architecture of the world, for through its parental relationship to Greek, Egyptian architecture is the progenitor of all Roman, Byzantine, Gothic, and other styles—the root of the main trunk of architectural history. If it be not the Adam of the architectural world, it is the Noah—the father of the present, and the orphan of a past one, of which no vestige remains, its parent, if it had one, having perished. We can trace the Greek to the Egyptian, the Roman to the Greek, the Gothic to the Romanesque and Roman; but of the Egyptian none can point to the origin. No style we may say, however, bears more unmistakable marks of being of native growth and invention; the architecture of Egypt is evidently *Egyptian* architecture; while,

on the other hand, we may trace its influence, and detect something of its cast and colour in the systems of all succeeding times.

The earliest known form of the style is supposed to be that presented in the structural tombs and buildings around the pyramids of Gizeh, which, as remarked by Mr. Fergusson, show symptoms of having had a wooden original. In this style appears the cove-cornice and angle-roll, so characteristic of Egyptian architecture in all its successive stages. With the first great Theban dynasty a new style of art, evidently from its showing the same angle-ornament and cornice, arising out of the old Memphian one, makes its appearance in the sanctuary of Karnac, and, though shortly afterwards arrested in its career for some centuries, evidently the same style that illustrated the works of the Pharaohs. The earliest form of Egyptian column is the plain square pier, which afterwards assumed first a polygonal and then the cylindrical form, crowned by capitals of varied shape, from the lotus-bud and papyrus-caps of Benihassan and Karnac, to the Isis-heads of Dendera. In order that uninterrupted surfaces might be left for sculptural and pictorial decoration, mouldings were sparingly employed. The crowning cornice, so characteristic of the style, consisted invariably of a plain face or frieze, surmounted by a torus, deep cavetto, and a fillet; and this simply-formed feature was alone employed from the period of the sixth dynasty, when it first appeared, to the extinction of the style under the Romans, varied only in its surface-enrichment and relative size.

With these few and simple members—column, architrave, cornice—which, so far as we know, the Egyptians invented, and which the Greeks afterwards perfected and idealised in form and expression—with these, along with elements of decoration furnished by sculpture and painting, Architecture in this early period, twenty centuries before our era, and a thousand years before the earliest known works of the Greeks, exhibited on the banks of the Nile, the true elements of the sublime and beautiful in architecture.

The Egyptian style is embodied in two distinct kinds of edifices besides the rock-cut temples—viz., palaces or palace temples, and temples strictly so called. We say strictly so called: for while the later edifices of the valley of the Nile, which were erected by the Egyptians under the Greeks and Romans, such as those of Esne, Edfou, Philæ, and Dendera, are temples only, those of the ruined cities of the Pharaohs, built chiefly during the great 18th dynasty, being for regal residence and pomp, and having royal apartments attached to them, have been termed palace-temples. Such are the great temples of Karnac and Luxor, as is also that of Amenophis III., generally called the Memnonium.

Among the first things that strike us in these edifices is the number of varied and artistically-pregnant features of which they are each of them composed: sculpture-formed alleys of approach, colonnaded courts, porticoes and halls, not to mention obelisks, colossi, and other adjuncts, elements of plan which are susceptible not only of the greatest conceivable grandeur in themselves, but of such varied modes of combination as to be capable of producing an all but infinite diversity of examples or distinct works.

And this general affluence of resource, while it gave the greatest scope for variety in disposition and proportion, both horizontally and vertically, enabled the architect to produce the most imposing *ensemble* and the most striking and solemn architectural vistas perhaps ever formed. The peristylar court, fronted by the twin towers or moles, which are characteristic of the Egyptian temple, is itself a feature of great beauty, and gives an advantage, by the mode in which it combines and is brought into play, over most subsequent temples. The Greek temple, it is true, had its peribolus, which must have presented a scene of great beauty; but this was not a part of the edifice itself, as was the Egyptian court, but was a sort of superior enclosure, analogous to that formed by balustrades in modern buildings. The hall of columns is another somewhat peculiar feature of these edifices, and enters into the composition both of the temple

and palace; that of the palace-temple of Karnac was perhaps the greatest apartment ever formed by man, as was its Caryatic and other courts in all probability the grandest of quadrangles. But even the sublime structure of which these are parts, and which is celebrated for its glorious perspectives generally, does not fully illustrate the merit and capabilities of the Egyptian system, as it does not exhibit all its great elements of plan. This is better done by the later edifices—temples only, where the court is succeeded, and the hall preceded, by the deep and awful pronaos, a feature wanting in the great palace-temples, and which together form perhaps the most impressive architectural spectacle that the art can boast.

Again, the position of the adytum, or sanctum sanctorum, threw more sanctity around the statue and symbols of the deity than it generally did in the classic temple. The adytum was the last and most sacred portion, beyond which only the imagination of the vulgar and uninitiated might penetrate, completing a scheme of arrangement the idea of which is carried to the utmost degree of intensity in those temples where courts and porticoes and halls have been erected, and the sacred cell or sekos, excavated out of the living rock. In short, the whole is an arrangement of plan embodying an abstractedly grand architectural idea to which all after temple-builders, whether to the known or to an unknown god, are largely indebted. The obligation of Greece is evident; and the most perfect structures ever reared to Christian worship—I mean the mediæval cathedrals—are closer to the Egyptian than to the Greek type; while the former also more nearly answers to the description of the fore-Christian church, the Temple of Solomon, the holiest place of which was, as in the Egyptian temple, separated from the external world by outer apartments and courts of intermediate degrees of holiness, the successive divisions of increasing sanctity corresponding to the supposed qualifications of the several grades of worshippers.

The variety in elements of plan was an advantage no less to exterior design than to interior. In the Greek temples

there could be little or no diversity in general composition of exterior, but a rather wearisome sameness. The portico front was everything in Greece; in Egypt it was but one of the elements, which were wrought up by the architect, in a masterly manner, into a composition which showed much of imposing and picturesque grandeur externally. By the admission of different relative heights and sizes in the component masses, they were enabled to break the sky-line in each individual edifice, and to introduce a great diversity in artistic composition into the class of works, which probably had a direct influence upon Roman architecture to the furthering and encouraging its departure from Greek monotony of plan. Picturesqueness of composition was very much aided by that pyramidal spirit to which the Egyptian, from whatever cause originally, seemed to be singularly attached. The fundamental idea of the Egyptian erected temple was probably caught by its architects from the excavated temple or tomb, and its external form imitated that of the exterior of the rock out of which the latter was hewn; a form that the flatness of their country, which they never lost sight of, along with a desire to emulate nature in the expression of the enduring, led the Egyptians to give to their edifices, and thus apply them to a purpose, similar to one at least, answered by the pyramids, which may be regarded as artificial hills to relieve the aspect of the surrounding desert, and which indeed rejoice in a degree of strength that may render them coeval with the everlasting hills of nature.

Whether the pyramidal principle of their architecture so originated or not, it was no doubt adhered to for æsthetic reasons, otherwise it would not have been so universally applied as it was. I say universally; for while all their temples and palaces were pyramidical in general form and tendency, they were compounded of features which were individually so also. They were entered between truncated pyramids, the frequent occurrence of which in the great palace temples harmoniously wedded and blended the perpendicular and horizontal principles, and rendered the

edifices models of picturesque composition, of which the Island of Philæ presents us with examples, equal to anything in any style. And this was further heightened by dromos of sphinxes, obelisks, and colossi; and whatever may be thought of the rather monotonous pole-ornament of the cornice and wall-angle, it must have had a wonderful effect in binding all the different masses of a building together; while sameness was prevented by the variety of its sculptural decorations.

One peculiarity of Egyptian edifices, and one that asserts an important principle in architecture, is its being chiefly interior. In both temples and palaces we see that predominance in beauty of form and architectural decoration, of interior over exterior, which right reason, the legitimate object of architecture, which is to enclose and adorn a portion of space, and which analogy between the material and moral world, dictates it should have. This is consonant with the intellectual and refined nature and conception of art, and more especially applicable to ecclesiastical architecture,—to the temple of religion, which, if symbolism be admitted at all should, like "the king's daughter," be "all glorious within." A building, beautiful on the exterior only, is but half a work of architecture, if it be one at all; whereas one beautiful only within, though so far imperfect, would be real architecture as far as it went, and would be more likely to be found in every sense commensurate with its purpose. There is no comparison between their artistic value. The beauty of the latter envelopes the occupant, and is a never-ceasing charm; the former but ornaments the landscape like a tree or flower.

The principle I am here endeavouring to enunciate was still more vividly embodied by the rock-excavators, in whose works, indeed, interior was all, and exterior nothing, or comparatively nothing, for it was confined to a mere facade. It is an exaggeration, it is true, but the principle is invariable; and no building is, I consider, perfect, in which the graces of architectural adornment have not been drawn upon within to a far greater extent than without—in which

interior service and beauty have not been the ruling idea of the whole.

In the greatest palaces of modern times there is much that is mere building—mere utilitarian prose; but those of Egypt are all fine-art work, all embodied poetry; the plans are arranged throughout for the production of artistic qualities, for greatness and grandeur of effect, and power over the mind of the worshipper, and, to my mind, embody the entire essence of architecture as a fine art, and yield the completest possible idea of a temple or a palace. With the exception of the arch and dome, we find in Egypt the elements of all that is great in architecture—the portico and peristyle of Greece, the long-drawn aisle of Gothic—succeeding times having added but little that is really great, and nothing that is essential to a sublime creation, in structural art.

In Egyptian edifices—in the columnar grandeur of the portico and hall, and in the loftiness of the propyleum—we have the seed of the great attributes both of the Greek and the Gothic—the grandest and most magnificent of courts—the noblest of porticoes—the sublimest of halls; defended by the most time-defying of towers, and approached between objects the most striking and significant. You could not have a grander portico than that of Esne, nor enter it from a more glorious court than that of Edfou, nor pass it to a sublimer hall than that of Karnac; and the architect who would design a building abstractly great, must look not to Greece or Rome for inspiration and suggestions as to principles of distribution and design, but to Egypt—to the temples and palaces of the Nile, the plans of which I look upon as the most ambitious ever drawn. They had but one limited kind of beauty, I grant, to which every other was sacrificed. The graces had no place among the gods of the Egyptians; and grace was not a quality sought for as an essential in their architectural works: they immolated it on the altar of the sublime. They did not range the whole circle of nature, and express in their works that infinity of beauty which is revealed to the artist who lays himself open to the influence of the surrounding universe. But it belonged to their pur-

pose so to confine themselves—a purpose to which they subordinated their genius, and which is written in indelible characters on all they did. Their love for nature may have been unrestricted and impartial—indeed, their works prove the ardour of their love for all that was beautiful in creation; but their religion, or the policy of its priesthood, demanded the material expression of the solemn, the awful—the character for which their temples were so remarkable. Though lovers of universal nature, they wooed her only in reference to this, and moulded her images and types in their minds to their peculiar religious purpose, to which their fine sense of the beautiful and poetic, and vast imaginative and conceptive power, was made completely subordinate. The temple, besides being entirely fitted to the services of their religion, which, I would observe, must, at some epochs of their history, have embraced doctrines of deep and solemn import, and contained elements of high spirituality and power if not of purity, was in its entire aspect æsthetically a symbol of their theology, a reflex of their religious creed, with which its (the temple's) broad effects of light and shade, and vast mural masses, promising an almost immortality of duration, were doubtless in perfect harmony. If the Egyptians did not range through and occupy the whole sphere of the beautiful, they went far in the direction they took; for their temples and palaces of the Pharaonic age are at least models of sublimity and power, and embody the most impressive qualities that were ever communicated to stone. By an awful severity of linear expression and general greatness of treatment, a power and grandeur was produced that has never been equalled. The Egyptian temple, with its court beyond court, its sphinx-lined avenues, its colossi-guarded portals, stands in my imagination for the most solemn temple ever reared to a deity, true or false, Jehovah, Jove, or Lord; and certainly no aggregation of art-elements assists us more to an abstract idea of a great edifice. In the possession to so unrivalled an extent of these highest of qualities, sublimity and grandeur, Egyptian architecture was a worthy prelude, and preparation for that purity of detail

and universal perfection which belongs alone to the design of Greece, to which it stood in the same relation that the Lombard and Norman occupied to the pointed Gothic. But it was more than this: I look upon Egyptian architecture as the complement of the antique or classic circle—as that which completes the elements of the *beau ideal* of architecture, and the study of which would supply what was wanting to reach the full conception of all that was great and lovely—all that could be conceived of sublime and beautiful in the structural art. And though an overawing power and sublimity are the qualities aimed at and carried to such perfection, yet it is not without grace and refinement, so far as these qualities would not interfere with the former: they were shown in the details, which, however inferior to those of Greece, were exactly suited to the architecture to which they belonged, so that the whole was perfect as regards the intended expression and purpose.

The Egyptian temples no doubt, like all other edifices, owe something of their impressiveness to their greatness of size, which is essential to grandeur; but they, as all intelligent observers of them agree in asserting, had an effect of greatness and magnitude beyond what results from their actual size; for great as is their scale, they look larger than they are. Their visual dimensions were increased by the architect in a degree beyond anything done since. This is one of the merits of Egyptian temples; one in which they have the advantage over most modern ones, which in many instances look smaller than they are. And to that closeness of columnar disposition, to which this was in some measure owing, they were, I believe, not driven by any constructive exigency, as dearth of skill or material, but mainly by artistic feeling. I do not believe that their columns were so thickly placed because they were ignorant of framed trusses; I believe they were thoroughly masters of columnar architecture, understood its every capability, and used the thick-set disposition, as well as that singular irregularity of arrangement observable in the hall of Karnac, with a clear conception of its exact value in hiding

the limits of the hall, and making what was really so great seem greater; in stimulating the imagination, and commingling the visible and invisible; and thus embodied refinements and subtleties of plan, which if understood, have certainly never been fully appropriated in modern design. It does not follow that because the Egyptians made no artistic use of the arch in their works, that they did not understand or appreciate it. They made no use of it probably, not because they were unable to construct it, but because they did not require it. It should be borne in mind that construction is not an end, but a means, to be used as occasion calls, and the Egyptian architecture yields us a lesson on this very important point: its authors placed art and science in their true relative places, the reverse of which has been done in many of the greatest modern works. They could probably have had as great an aisle through the hall of Luxor or Karnac as runs through any European cathedral; but it was not a part of their artistic scheme, which to them was paramount, and from which no pride of constructive power, or love of scientific enterprise and daring, could lure them.

Architecture is both an art and a science; but art is the greatest, the most divine, and should beware of leaning too much or being too dependent upon science for its results. Science increases our physical power over matter, but art's gifts are of infinity—the spiritual, the immortal; and I am convinced that architecture of herself could produce beauty and grandeur, at least, equal to what is usually produced, with less obligation to science than is generally incurred.

If the Greeks were the refiners and perfectors of columnar architecture, the Egyptians were its inventors; purity, and truth of detail, are all that the former could communicate to it, for simplicity and grandeur the Egyptians already achieved; they could not exalt it, for it had reached the summit of sublimity; and in greatness of plan and greatness of treatment they left nothing for Greece. The Ramseion would be infinitely less charming, but it must have had

more power over the imagination than the Parthenon. And whatever Greek art may owe to Assyrian, and whatever of civilisation or science may have come to us through any channel from the plains of Shinar, I believe that high architecture—all that is impressive and soul-stirring in structural art—all its great and grand qualities—were first embodied on the banks of the Nile.

I speak advisedly when I say that the Egyptians were the inventors of the classical ordinance, for the Greeks really had little to invent in the way of elements, however much they may have accomplished of intellectual and artistic refinement. In the form and decoration of many of their columns we see the germ of the Greek orders. And in the treatment of their entablature—than which it would be difficult to conceive anything more beautiful and harmonious—the triglyph, the decorated metope, and the figure-charged frieze of the Parthenon may have had their suggestive source; and not only so, but they invented more than has ever yet been appropriated; the column-capitals of Egypt are not only suggestive of new varieties, but they are pregnant with new principles which their successors have never yet seized upon. That principle of variety, for instance, introduced into the portico, by which the capitals increased in richness of decoration from the extremity on either hand towards the centre, where it became greatest, and thus formed a sort of climax, is a most artistic one, eminently worthy of reception into modern practice, where it may become an inexhaustible source of beauty and freshness of design. And, whilst increasing the important element variety, it would, in drawing the eye at once to the centre as a principal point, enhance breadth and unity.

Besides elements to appropriate, there was much that was suggestive in their plans as to the artistic capability of the column, and the general principles of design and composition. To say nothing of the periptery, which is clearly realised in the Mammeisi, or temple to the mysterious accouchement of the mother of the gods—of the anta and pilaster, and the architrave door-case, of which they were

also the inventors, the Egyptian court is the parent of the peribolus that surrounded the Greek and Roman temple; and, through this, may be regarded as the progenitor of the agora and forum, the early Christian atrium, and medieval cloister.

To the qualities which we have ascribed to the Egyptian palaces and temples, sculpture largely contributed as an artistic element. Of its peculiarity of form in the valley of the Nile, one cause was, that having no alphabet to record the exploits of their kings and heroes, it was used by the Egyptians, not, as in Greece, to embody the conceptions of the poet and the narrative of the historian, but as a record itself, and made a sacred or hieroglyphic language, in which they wrote their history on the temple and palace walls. But of sculpture in Egypt we can speak only as an architectural element. All sculpture was pressed into the service of architecture; all its works—sphinxes, colossi, obelisks—were architectural constituents: the Memnon statues were probably adjuncts to the Palace of Memnon, and even the great sphinx seems to have been an anthropomorphic companion to the great pyramid of Gizeh. But art, the central essence, united and ruled all, nor allowed one art to rise to the detriment of another, or the whole; and not only its own branches, but all science was made completely subservient to it. It manifested itself all the more vigorously, that, for want of an alphabet, it could not reveal itself in the way of literature, and shine forth in the page of the poet, but was confined alone to the temple.

The peculiarity of form and character of the Egyptian sculpture is, I think, sufficiently accounted for by this connection with architecture, with which statues breathing and speaking in every limb would not unite; and so viewed, I think it is worthy of the closest attention and study, both by the architect and sculptor, who cannot fail to perceive, in the deviation from abstract grace, in the avoidance of the line of beauty, and the adoption in the figure to such an extent of the straight line, the endeavour to harmonise the sculpture with the architecture, and reduce it to an archi-

tectural feature itself. If it is silent, rigid, mathematical—natural and lifelike only in the face, which alone is entirely detached, and thus only half sculpture in the ordinary sense of the word, half unfolded, half chaotic—it is that it may assimilate in nature to the silent architectural mass it joins, partake of its essence, and appear to grow out of it. It was not to display the sculptor's knowledge of anatomy, but to perfect and intensify the architectural conception. And whatever may be said of the sculpture of the Egyptians *per se*, no people ever succeeded to the extent they did in heightening the effect of their architecture by it. No sculpture ever rendered such active and important service to architecture as did this: it truly clothes and adorns it. And what is said of figure sculpture applies equally to every other kind: everything brought to their architectural loom was wove into beauty. Their winged suns and globes, and sacred asps, and their symbols generally, as well as their hieroglyphic inscriptions, they wrought into architectural ornaments for column or wall or entablature; on which latter we find the type of the frieze and metope decoration of Greece. If there is a flatness in the relief of their capitals and other ornaments, we must remember that the colours they applied, and applied so harmoniously, would fully remedy it. And, besides æsthetic treatment that completely united the sculpture to the architecture, there is a rationality in its application that might put to the blush more boasted schools. While it was employed wherever it would give vitality and force to the architecture, it is remarkable that there is no instance of figures being used in a situation that is offensive to common sense or good taste. They did not place them to support an entablature as in the Caryatic order of Greece which bears no comparison to the Osirid pillar of Egypt or to the sitting or standing Colossi in front of the rock-temples of Aboo Simbal, either for artistic beauty of conception, or logical consistency and truth.

The merit of Egyptian architecture rises in our estimation when we consider how much it had to embrace, how much to harmonise; and this should never be lost sight of. The

temple had not only to receive the artistic and mechanical mind, but to enshrine the diversified intellect of the whole nation, giving body and expression alike to the conception and principles of the philosopher, the poet, and the historian. What written philosophy, and history, poetry and art were collectively in other countries, where alphabetic writing became known—*the mind and heart of the nation*—these three entwined arts alone were in the edifices of the Egyptians: the philosophic doctrine, the poetic conception, the national achievement—these were all to have voice in their temple; and well they succeeded in giving it. They aimed at a material immortality, but they achieved a higher. Their bodies, which they were so anxious to preserve, are now mere objects of curiosity, if not of disgust, in the various museums of Europe, among which they have been scattered; but the embalmed mind of their master-spirits, clothed in the bright robes of form and colour, is enshrined for ever in their temples, in the granite veins of which the life-blood of the nation, as it were, still flows, as in some new and immortal creation.

The most brilliant period of Egyptian art is that of the great eighteenth and nineteenth dynasties, or from the nineteenth to the thirteenth century B.C., when priests and African fetichism had less sway than it subsequently had under the Greeks and Romans. It closed with Ramses III., of the twentieth dynasty, who added the side temple and built the great Hypostylar hall at Karnac. A line of kings, all bearing his name, succeeded him, forming the twentieth and twenty-first dynasties, but who have left no architectural or sculptural monument worthy of mention behind them. A more vigorous Sovereign from time to time appeared, to stem the course of decline; as Shishak, a Bubastite King of the twenty-second dynasty, who built the western court of Karnac, which finished that vast and sublime temple; and a race of Princes who reigned at the city of Sais, by whom buildings of a Pharaonic class were erected. With such exceptions, six centuries of gradual but steady decay were terminated by the desolating invasion of

the fire-worshipping Persians (B.C. 525), under whose rule no architecture connected with idolatry, as was that of Egypt, could be expected to flourish, idolatry being an object of their hatred and persecution, and for the extinction of which, under Cambyses, a regular plan was pursued.

Under the Greeks, from 332 to 47 B.C., Egyptian architecture enjoyed a second youth, and for a time not only recovered from her degraded state, but appeared in edifices which, though not equal in magnitude and grandeur or beauty of workmanship to those of the Pharaohs, were, in some respects, superior to them. The principal change the Egyptian architecture underwent was from the uncouth grandeur of the great age to a greater formal beauty in the Greek and Roman periods, when, while sculpture degenerated to architectural carving, architecture showed more of grace and beauty than it had ever before displayed. The temples of Kalabshe and Philæ were superior in formal beauty to those of the Theban period—they show a more artistic and beautiful application of their papyrus-flower in the capital, and the whole column is more graceful and in truer taste.

Though still unmistakably Egyptian, yet so far was the style modified by the influence of Greek art and artists that it assumed quite a new aspect. The temples last named have much of the rationality and purity of form of those of the Greeks.

The Romans, whose subjugation of Egypt took place B.C. 47, carried on the works of the Ptolemies, but in a less vigorous manner; and the style became extinct some time in the third century A.D., the latest imperial name found in hieroglyphics on Egyptian monuments being that of Decius, A.D. 250, at Esne. It was replaced by the Roman, at that time the all but universal style of the civilised world; but it had doubtless an after and posthumous influence on the spirit and decorative character of those branches of the Byzantine and Saracenic styles which were elaborated in Egypt and the adjacent countries, and through them on other and later styles.

ASSYRIAN.

THE Assyrian, the style of the first of the four almost universal monarchies, and which arose in that interesting region between the Euphrates and Tigris, to which the Scriptures point as the cradle of the human race, next claims our attention.

I have followed the theory, though it has not been unquestioned, which assumes that the direction of the current of architectural progress was from Assyria to Greece. The earlier appearance of the Assyrian monarchy on the stage of history—its early power and magnificence, leading to an early call upon decorative architecture, whose elementary forms nature would supply to Assyrian as willingly and readily as to Greek, are circumstances that lend their countenance to this theory, which is further supported, I think, by the primitive, free, and natural air of the Assyrian sculptures, and by their style of relievo which seems a link between the incised principle of Egypt, which was the earliest kind of relievo, and that of projection employed by the Greeks.

It seems not impossible, indeed, that if the earliest monuments of this style remained to us, and we could trace it to its source, it might prove the first form which architecture assumed in the world, and from which all others emanated;

initiated, perhaps, by the "mighty hunter" himself in the erection of "Babel (Babylon), and Erech, and Accad, and Calneh, in the land of Shinar," from whence Ashur went forth and built Nineveh, the city Rehoboth, and others. As exhibited in Mr. Fergusson's restorations of the palaces of Nineveh, it bears something of the air of a style that would arise from the imitation of nature: I mean of that kind of structure that instinct and climate would lead man in his early state, in such a country as Mesopotamia, to form for himself—a style into which the genius of the forest bower had breathed consistency and beauty.

It is a wooden style embodied in palaces, remains of which have been discovered at Nimroud, Khorsabad, and Koyunjik, which Mr. Layard thinks were all within the compass of one great city—Nineveh. Colour was lavishly and brilliantly employed in the style; but its grandest and most imposing features, and what perhaps gave it its strongest claim to the character of architecture, is the human-headed and winged bulls, images of their kings, warriors, and other emblematic figures and sculpture, forming and flanking the entrances and adorning the basement story of their temple-palaces. No species of architecture is so calculated to inspire emotions of veneration, humility, and awe as that which embraces among its elements stupendous representations of living beings; and this the Assyrian as well as the Egyptian architects evidently understood when they adopted these colossal decorations, which must have given a solemn, mysterious, and sublime air to the scene of magnificence, barbaric though it may have otherwise been, which the palaces themselves presented. Perhaps no loftier or more appropriate mode of decorating the interior of a lordly hall has since been conceived than that of lining it with historic bas-reliefs, employed in these Assyrian palaces. The first appearance of the arch as a decorative feature is in the Assyrian style.

What gives it additional interest is its Biblical associations, through the intercourse of the children of Israel with the Assyrians, to whom they were often tributary, and whose

style they received through the Phœnicians, and employed in their great temple and other buildings of Solomon.

The second temple, as well as the synagogues and public schools built by Nehemiah, with permission of Cyrus, in the fifth century, B.C., would be in the same style probably more advanced by influence from Persia, and more Hebraized or adapted to their own very peculiar purposes. In later times, the sacred architecture of the Jews—their third or Herod's temple (for it was an entire renewal of the second), and contemporary synagogues, in which the Divine Founder of Christianity sometimes taught, would, it is probable, partake largely of Roman character. The munificence of Herod had increased the external decorations of the original temple.

The most brilliant period of the style, as known to us, was during the reign of Sennacherib, in the eighth century, B.C., and coincided with the most brilliant period of the Assyrian monarchy, when the greatest of the palaces, that of the king just mentioned, was built.

After this a change came over the arts of Assyria, visible at least in sculpture, the later productions of which were distinguished by minuter finish, greater sharpness of outline, and more correct delineation.

On the fall of the Assyrian empire its arts passed to Babylon and Persia, from whence through Ionia they had no doubt great influence in the development and formation of those of Greece.

BABYLONIAN.

Babylon, perhaps, existed as early as Nineveh, or earlier, but was in subjection to it, and formed part of the Assyrian empire till the time of Nabopolassar, under whom Nineveh was subdued. When Babylon rose she became, in her turn, the chief seat of the arts, which, under Nebuchadnezzar, probably attained their highest perfection, and ran a brilliant but short career, till the conquest of Babylon by Cyrus, when Belshazzar, King of the Chaldeans, was slain.

The Babylonian architecture, from being without stone,

and showing nothing of the rich sculptured and inscribed slabs which lined the walls of the Assyrian palaces, and consisting but of glazed and coloured bricks and painted plaster, could not have been identical in style with the Assyrian. But as the religion, customs, language, and laws of the two people were nearly the same, it was very probably but a slight modification of it, and a link between that style and the Persian, for it was no doubt through Babylon that the arts found their way to Persia. The columns as at Nineveh must have been of wood or brick.

Though all but void of masonry, and almost altogether of brick and wood and drapery, the Babylonian architects by the profuse and tasteful application of colour and by artistic design in the ornamental detail must, from the testimony of ancient travellers, have produced in their edifices very gorgeous results, to which no doubt magnitude of scale in some measure contributed. The lack of sculpture seems to have been ably compensated by painting of historical and religious subjects.

The Babylonian palaces, like those of Nineveh, stood on lofty terraces.

PERSIAN.

The Persian style seems to have been very similar to the Assyrian. It is, indeed, the timber style of the Assyrians converted into a stone one, in which condition it no doubt presented purer and nobler forms than it could ever have reached in its carpentry state. And had its career been protracted long enough for complete development it would no doubt have become one of the noblest styles of the ancient world. The difference between the Persian and Assyrian religion, which, however, must have less influence on palaces than on temples, would make itself manifest in the decorative character; though it is not unreasonable to suppose that this difference was not very great, and that it was the existence of a Sabian element in their creed which caused the absence of temples from the architecture of the

Assyrians. The Persian style, as known to us, was embodied in palaces discovered at Persepolis and Susa.

Owing to the destruction of the great cities of central Asia, we cannot trace the subsequent history of the Persian style after the death of Alexander the Great, and know nothing of any Asiatic style, west of India, which it may have influenced, or to which it may have given rise, till the revival of the Persian empire, and restoration of the fire-worship under the Sassanidæ, except indistinct vestiges of a style which we have called the

LYCIAN,

Which is owing to the discoveries of Sir Charles Fellowes and others in Asia Minor of tombs and various monumental buildings. This style bears evidence of being derived from a wooden original, which was petrified in the sixth century B.C. From the series of examples alluded to, it appears it subsequently assimilated to the Greek by the influence of the neighbouring Ionian style, and in its last form appears almost identical with it.

PELASGIC.

The next style that claims notice here is the Pelasgic—that practised by the Pelasgi, or early inhabitants of Greece, to the time of the Dorian invasion under the conduct of the Heraclidæ, an event which extinguished the style as a distinct phase of art. Of its origin we know nothing. It may have been coeval with the foundation of the kingdom of Sicyon or Argos, and derived, like the Pelasgi themselves, from Asia Minor. It could scarcely escape the influence, either in its rise or subsequent development, of Egypt, through the immigrations of Cecrops and Danaus, nor of Assyria and Phœnicia through that of Cadmus and Pelops, which, along with what we know of the origin of the Greek and Roman, suggests the probability that all art-streams of the world flow, directly or indirectly, from

Western Asia. It is not improbable it may have been a descendant of some earlier form of the Assyrian than has yet been traced.

The Pelasgic style contains scarce anything of decorative art; but it contributed to the stream of architectural progress the horizontal arch (a feature which possesses the advantage over the true one of avoiding lateral pressure, and combining the stability of the beam with the beauty of the arch), and the more interesting and important feature, the dome, both of which originated in the construction of tombs. Little, however, of this style appears in the Hellenic Greek; in the Doric order it is not seen at all; and only in the sloping jambs of the Ionic doorway is its influence visible. The dome does not reappear in art till the Romans took it from the Etruscans.

It can scarcely be doubted that the style of the Pelasgi, to whose admixture with the Hellens or Dorians is attributed all that is great in the art and literature of the Greeks, must have possessed beauties of which we have but little conception from the elements that remain of it. These, however, are too few to constitute a style. They form but the fragment of a style which only claims a place in the annals of the art for its historical importance—for what the entire style in its original perfection contributed to the generation and development of the more perfect architecture of the Greeks.

GREEK.

THE first style of whose birth or origin we have any knowledge is the Hellenic or true Greek, which is the result, as far as architecture is concerned, of the mixture of the two races, Pelasgic and Dorian, consequent on the Dorian invasion of the Peloponnesus before mentioned. Its first germ, or the nucleus from which it grew, was probably certain elementary features of the Pelasgic already elaborated in Greece, though, as the Greeks did not worship their ancestors as the Pelasgi did, and were indifferent about their own tombs, little of this art could ultimately find a place in the Greek system. To the style of the Pelasgi, the mixed Grecian race brought elements from the Egyptian and Assyrian, till, in the course of centuries, a new style appeared, which, it is probable, first presents itself to us in the temple of Corinth, a form, though full of grace, almost as massive as those of the Nile.

The chief source of the Greek elements was the Egyptian; but most of the circumstances which have an influence on the form and character of all true styles of architecture, were materially different in Greece from what they were in Egypt. The Greek mythology, though derived from that of Egypt, was yet so chastened and beautified by the intellectual and

poetic medium through which it passed, that it breathed quite another spirit. The lively imagination of the Greeks, who were passionately fond of poetry, and not debarred by their veneration for superior natures from the use of fiction and fable in speaking of them, devised numerous tales and adventures of their gods. To what of the Egyptian mythology they appropriated, they added more poetic and beautiful elements. To the great celestial deities they introduced less awful ones, demi-gods and heroes, personifications of the virtues and vices, times and seasons, and peopled all nature, the air, the woods and waters, mountains and cities, with invisible beings, supposing that every object in creation, from the sun and sea to the smallest fountain and stream, was under the guardian care of some tutelar deity. This most poetic and art-inspiring of the ancient systems of theology, which, indeed, in regard to some of its departments, is not separated by any wide gulph from the beautiful conception of Milton :—

> "Millions of spiritual creatures walk the earth
> Unseen, both when we wake and when we sleep;"

and which was religiously believed in by the multitude, was the creation of the Theogonists and poets of early Greece; for here, unlike Egypt, poetry was a distinct art, the prevailing one, and sculpture, painting, and architecture were the illustrations of her volume; a fact that of itself was calculated to have no mean influence on the group of arts employed in the construction and decoration of the temple. And it had such influence, as had every other circumstance. The Greek style was columnar architecture set free from Egyptian bondage to grow truthful and beautiful at once, and to attract to its sphere all it could assimilate of what was great and beautiful in nature and in foregone art—columnar architecture purified from the symbols of a gross and ridiculous superstition, made to drink into the spirit of a deeper and grander philosophy and literature, and to sympathise with the beauty of a brighter landscape. The Greeks did not copy Egyptian symbols and hieroglyphics, which had no place in their literature or creed; but true to

their own religion and race—true to their national customs and institutions, true to the climate and physical aspects of their country, and true to their own capabilities, their own imaginations, feelings and judgment—they bequeathed to their successors an art which was in every feature Greek, that never was or could be mistaken for that of any other people, and that recorded the exact stature of the Greek soul, at the different periods of its career, as distinctly as the biographer, historian, or poet could have done it.

The quality most soul-stirring in architecture had been already embodied on the banks of the Nile, and its secret would soon be caught by the Greeks, whose chief task in the development of their style would be in qualifying the sublime by the beautiful, and giving refinement and perfection to the grand forms suggested by the Egyptian; qualities which were never so successfully embodied as in the edifices of the great period of Athenian Architecture, when it reached a height of excellence that enabled it to assimilate with sculpture of the highest class, which is an integral part of the Doric order. And when from this great heroic style they descended to the more subdued Ionic, they showed in the chastening of the most luxuriant forms of the Asiatics into harmony with their austere Doric, the same high artistic power of invention—a power which completes the cycle of its range in the monument of Lysicrates, where it revels in the utmost luxuriance and floridity.

It is true that few elements were absolutely invented by the Greeks, and that most of the features of their style may be traced to Egypt or Assyria, the former of which, at least, none will deny to have been a storehouse of art and well-spring of inspiration to Greece, to whose art it imparted not only innumerable elements, and the germ of some of its most sublime characteristics, but hints for combination and treatment in design. But it is the characteristic of high genius to be eminently receptive; and we are to judge of its power more by the use it makes of what it borrows than by what it absolutely creates. For absolute creation is not needful in the human artist, who, if he lack materials to work upon in

the foregone art of man, has abundance in the infinite creation of God that surrounds him.

So judging of Greek art, research into the sources or parentage of the style can only tend to raise it in our estimation, for it makes known to us how true and intellectual the relationship between it and its predecessor—how truly and legitimately the Greek is the daughter of the Egyptian; it lays bare to view an artistic faculty on the part of the Greek artists to digest their materials, which was true creative power, and makes manifest that the essential life of their art, and those subtile graces which distinguish it from all the styles of the world, were imparted by the generating and refining fire of their own genius. It reveals the mental stamp on all they borrowed—the mark of adaptation on all they adopted; for to all they borrowed, all they adopted, all their derived material, they either gave a new application and signifiance, or a greater refinement and idealisation, making it more logical and true, more imaginative and divine.

Never, perhaps, was there a power exercised by man on the earth more closely resembling the organic power or principle in nature that produces plants and animals—the principle controlling and guiding the polarities of chemical elements, than that organising intelligence which the Greek exercised in the building up of the grand fabric of his art from the originally diverse and discordant elements of which it was composed. Grecian art exhibits a comprehensive unity—the unity that guides and controls all to one end, which no other creation of human intelligence can boast; and whose truth and excellence, be it observed, sprang not from instinctive feeling alone, but from an earnest and profound search into the principles of beauty, which are based on the structure and laws of the human mind. Certainly no human work by its symmetry and simplicity and perfection of form, and the evidence of thought and skill which every feature displays, resembles an organism of nature so much as does a Greek temple, a comparison of which with its Egyptian prototypes proves the possession on the part of

the Greek artists of a power which, had they not found the principle of columnar architecture already carried out in the works of the Egyptians, would have called it out of chaos, or rather would have supplied it, by dint of their pregnant and vigorous imaginations, from the hints which nature affords in her constructive works.

Of the style as it existed at its best period, that during the administration of Pericles, I will only say that every increase of knowledge goes to confirm the belief that it was the noblest and most perfect architecture that ever existed; combining the highest qualities with the minutest and subtilest graces and excellences ever expressed in stone; the edifice generally referred to as its typical example, the Parthenon, embodying more intellectual beauty and æsthetic perfection of form and detail, within the same compass, than any other building in the world.

The history of this great age of the art proves that the genius of architecture did not reach her distinguished position through the undue development of one faculty of the nation to the impoverishment of all others. Architecture was in perfect harmony with every other element of civilisation. She went hand in hand with her sister arts, sculpture and painting, which were also in their zenith, and with poetry and divine philosophy. The time in question was long posterior to the Homeric period of the Grecian epic, but it followed close upon that of Pindar and the Greek lyric muse, and it was contemporary with the glorious dramatic era of Æschylus, Sophocles, Euripides, and Aristophanes; rendered still more illustrious by the pure teachings and bright example of the prince of moral philosophers, who was then living at Athens—I mean, of course, Socrates; it was followed up by the philosophic age of Plato and Aristotle. Within the three or four centuries during which the style continued to progress, ending with the death of Alexander the Great, there flourished, besides the illustrious names already mentioned, Pythagoras, Heraclitus, Herodotus, Sappho, Thucydides, Demosthenes, Praxitiles, Lysippus, Xenophon, Xenocrates, Euclid, Hippocrates, Zeno, Anaxa-

goras, and others no less worthy to be mentioned, completing the most glorious galaxy of genius in literature and philosophy, arts and arms, that the world has ever witnessed.

From the age of Alexander the style gradually declined till the final conquest of Greece by the sacking of Corinth, when it mingled with Etruscan elements, probably already embodied in an early Roman style, producing the great Roman system, which was no longer a purely trabeated one; and thus commenced that wonderful series of transmigrations, reminding us of the metempsychosis itself, which its spirit has undergone, through all the subsequent styles of the world, and through which its wonderful vital energy has conveyed it, in various forms—Romanesque, Byzantine, Gothic, Saracenic—down to the present day. From the Greek style not only came the first great propelling and directing impulse to the history of architecture, which is little else than a record of its own transformations, but the essence of all architecture itself—almost every true style that has since appeared in the world, whether Pagan, Christian, or Mahomedan, having, under various influences, been generated from it, and being its lineal descendant.

ETRUSCAN.

The Etruscans are known to have carried the cultivation of the fine arts to a considerable degree of perfection centuries before the rise of Hellenic art among the Greeks, with whom they are said to have had intercourse about the sixth century before Christ, probably in the time of Porsenna, who made war upon the Romans in behalf of the deposed Tarquins, and in whose reign their power was, most likely, at its highest. The question, however, does not seem to be quite set at rest, whether their civilisation was indigenous or derived; but it is most probable, and is now pretty generally believed, that they were a branch of the same Pelasgi that originally colonised Greece, and which migrated at an early age into Europe from Asia Minor; and that their art, if not

identical with that of the Grecian Pelasgi, is derived from the same Asiatic source—an hypothesis countenanced by the character of its remains. They had theatres and amphitheatres, and have left city-gates, aqueducts, and bridges. They had also temples, both circular and rectangular; but religion among them, partaking very much of the nature of ancestral worship, their architecture developed itself less in temples than in rock-cut tombs and tumuli, which objects, with other remains, though like the Pelasgic, forming but the fragment of a style, are interesting for the light they throw on much of the subsequent history of architecture. Etruscan architecture contains the radiating or true arch, not only as a constructive but as a decorative feature, which was used contemporaneously with the horizontal pointed arch; and also the rotunda and dome, which passed into, and became such conspicuous and important features of, the style of the Romans.

ROMAN.

WHILE the earliest civilisation of Rome was, no doubt, threefold in its origin—Latin, Etruscan, and Sabinian—it would probably be from the Etruscans solely, who were in advance of all the rest of the Italian peninsula, in cultivating the arts, its first architectnre, consisting of little else, perhaps, than copies of the small rectangular temples, and the round tombs and temples of Etruria, was derived. But this borrowed style would soon fall in with that of the Greek, through the Dorian colonies of Magna Græcia and Sicily, the refined temple architecture of whose chief cities—Selinus, Agrigentum, Syracuse, Pæstum, &c.—could scarce fail to inspire and enrich the art of the early architects of Rome ; though it would probably remain for the age succeeding the final subjugation of Greece by the Roman arms, to see the two styles flow freely together, and exhibit their combined capabilities. It would not be till the close of the bloody dictatorships of Marius and Sylla, and the shutting of the temple of Janus in the mild reign of Augustus, that they could bear much fruit, and worthily embody the style which we know as the Roman—the broad gulf of all ancient, the fountain of all modern, architecture, and whence the motive currents issue that thrill to the present hour.

Many deny that anything like birth or generation took

place on the introduction of Greek architecture into the previous art of the Romans, who, it is supposed, did not put together the two systems in the most intellectual and artistic manner. It is believed to be adverse to the nature of columnar architecture in its integrity to unite with arches and domes; and that its introduction to the Roman arch should have been a signal for an immediate dissolution between column and entablature, causing the former, like a chemical element under the force of a stronger affinity than that by which it had been previously held, or like a faithless spouse, smitten by the charms of a new lover, to leave its old associate and unite itself in indissoluble wedlock to the new comer. Because this decomposition and recomposition did not take place at the inauguration of the Roman system of architecture, it has been characterised as a mechanical compound of two styles rather than one homogeneous and complete style, and ranked as a style of transition merely from Greek to Christian Romanesque, Byzantine, and Gothic.

What I must here maintain is, that the Romans in retaining the peristyle of Greece as an essential part of their art, and combining it bodily with their arch and dome, took the course calculated to lead to the greatest and most beautiful results. That they did not always make the most refined junction of the two systems is no argument against the harmony or capability of the Roman style, which alone I am defending, and by which I understand a style composed of the Romanised orders of the Greeks (including pilasters) used in their entirety, either detached or attached to a wall, forming the framework of a façade, and, in either position, along with arched openings and domes, just as in St. Paul's Cathedral. This is Roman architecture, the two parts of which, I think, can be proved to be capable of the most perfect union, and of composing a good and consistent style of architecture, one that never necessarily leads to the embodiment either of discordancy or falsehood; which is nothing more than might naturally be expected from a style inaugurated and employed by a people who, in almost every other department of intellectual creation, were the true

imitators and pupils of Greek genius, and gave fresh models therein to posterity, and to whose achievements in some of the arts of civilisation history affords no parallel; as, for instance, those wise legislative enactments by which they could blend discordant nations together, and make the whole world one harmonious community. At least, it would be strange if the empire of Augustus and Vespasian, Nerva and Trajan, Hadrian, and the Antonines—an empire which, having absorbed all the states and colonies of Greece, must have had an extensive Grecian element distributed through its population, and while yet flowed on the stream of immortal men, continuous from the Periclean age, to adorn the history of Rome with some of the brightest names in war and politics, and literature, that ever appeared in the world—it would be strange, I say, if an empire and people such as this, and which could boast of poets like Virgil and Horace, Ovid and Lucian, Tibullus and Juvenal; orators like Cicero and Quinctillian; historians like Tacitus and Livy; philosophers like Seneca and Epictetus, to say nothing of Vitruvius and others distinguished in architecture itself; and whose pecuniary resources were the spoils of the civilised world, should so utterly fail in the art of architecture as some would have us believe; and while they could frame, for the vehicle of their ideas in poetry and literature, so noble a structure as the Latin tongue, be content with an architectural language in which contempt of consistency and harmony was the chief characteristic.

The architecture of Greece was, I conceive, the grandest decorative addition the arch system could have to erect it into a style. No panelling or other device, could substitute it, or beget a system of arcadal decoration half so excellent as that furnished by the application of the orders, with which as curved forms may always be harmoniously inserted within rectangular ones, arched openings, however placed, either between attached columns or behind detached ones, and forming the background of a portico, are in perfect harmony, and may produce combinations unrivalled in beauty. I am aware that one thing here advocated, the

employment of engaged orders, is a practice that by most critics is deemed wrong under any position with relation to other elements. But it is one that I conceive has been too severely criticised. We need licenses in architecture, which are as philosophically proper as licenses in poetry. It is in the nature of a fine art sometimes to ignore theories of construction, to break away from the trammels of reason and yield obedience only to the higher faculty of imagination. A veil of attached columns expresses sympathy with the peristyle—the most beautiful feature of the style; and is itself the highest decoration that could be applied to the vertical plane of a building. If its beauty is not sufficient apology, it will be found in the additional strength which it communicates to a wall, columnar projections from which are surely no unjustifiable means of economising material. It is an ossifying of the walls of a building, the introduction into classic architecture of a feature analogous to the bones of animals, and which bears the same relation to the mural and other surfaces that these do to the flesh and membranes.

While such broad application of the Greek orders as I have endeavoured to indicate was necessary to the original Roman elements to raise them into the ethereal realm of art, the latter, on the other hand, were as needful to the Greek system to render it a complete and plastic style of architecture. The arch and dome were the desideratum of the Greek, which though a perfect and exquisite architecture, as far as it went was only a beautiful fragment, not a complete system. Constructively, it needed a better means of covering openings and ceiling areas; artistically, it wanted curve lines along with the straight, and these could be best given by the arch and dome, features which the natural progress of things seems to have called for to complete the Greek columnar system. Roman architecure is the complement of the Greek, the Greek in its fulness, with the sphere of its elements enlarged and made capable of application to all the various purposes of life, and which the Greeks, had they longer retained their national inde-

pendence and prosperity, would no doubt themselves have aimed at.

That Roman architecture is a true and homogeneous style, one celebrated example that remains of it is sufficient to prove, I mean the Pantheon, referring more especially to its interior, wherein the columnar ordinance, in its full integrity, is applied, along with arches of large span, to adorn the base of the Etruscan dome, and which exhibits as noble and consistent an application of the great elements of architecture to the production of a grand and magnificent effect as any building in the world.

But if in our own metropolitan cathedral there is no discordancy of form between the peristyles, straight and circular, on the one hand, and the numerous arched openings and great dome on the other, then is the style of the Romans a consistent and harmonious one, for in its design and composition it is Roman architecture; it displays, I believe, every element of Roman architecture, and nothing but Roman architecture.

The style that, in the hands of the great Florentine, Roman, and Venetian masters, led to such poetic and beautiful results, and which in the sixteenth century displayed such truly classic breadth and grandeur, was but a restoration of the Roman style of the Julian and Flavian periods; for in its revival it underwent no organic change, but was merely raised from its slumber by men who knew how to use it—who were capable of understanding its principles and receiving its inspirations. The best works of Raffaelle, M. Angelo, Sanmichele, Sanosvino, Palladio, Vignola, Sangallo, Julio Romano, &c., some of which, as the Library of St. Mark, the Basilica of Vicenza, the Farnese, Pitti, and Pandolfini Palaces, St. Peter's at Rome, are among the most celebrated buildings in the world, are composed of this Roman architecture, applied as the Romans applied it. The justly admired Library of St. Mark, a building whose sins against the philosophy of architecture and the Greek principles of design, if it have any, are never alluded to, is not only Roman in essence and principle, but

it shows almost precisely that application of the columnar architecture to an arcuated wall which is so generally condemned in the Colosseum; while of another and still more celebrated building, St. Peter's Church, at Rome, it may be averred that it is Roman architecture not so well used in its composition as in the better works of the Romans. And not only these works of the Italian revivalists, but all that is greatest and best of the achievements of architecture since their time—the best works of Bernini, Perrault, the Mansards, Inigo Jones, Wren—the colonnade of St. Peter's, the façade of the Louvre, the domed churches of Paris, Whitehall Banqueting-house, St. Paul's Cathedral, St. Stephen's, Walbrook, Burlington House and its admired colonnade, Somerset House—are Roman architecture as the Romans used it.

The change that was really necessary to be made in the Grecian ordinance to harmonise it with the arch and dome, as well as to fit it for the new uses to which it was applied —new situations and new relative positions—to be bent round the inside or the outside of a rotunda, to be placed in double and treble, as well as in single stories, or to decorate a wall, they introduced into it. To the baseless Doric they gave a base, and without, I think, so much injury to its masculine character as is generally supposed, they so mitigated its severity as to fit it for introduction to the Corinthian order, as well as to the curved Etruscan elements, and for application to other than sacred purposes. And whether we regard it as a new order, or new variety of the Grecian Doric, which was a single design rather than an order (for the Dorics of the Parthenon, Theseum, &c., were virtually one), it was a valuable acquisition to the resources of design, and more than might be expected to be produced out of what was incapable of advance and seemed incapable of variation. They gave perfection and a freedom unknown before to the Corinthian order, which in Roman architecture, comes before us, not as a single design, but as a species, capable of an infinity of forms or varieties, of which what is called the Composite is only one, in which the voluted

or spiral member has its extreme development. Out of the Greek *anta* they created a new order—that of pilasters—a valuable acquisition to the treasury of architecture, as was also the pedestal, which increased the applicability and usefulness of the orders.

They may not have executed this difficult and delicate task in the best possible manner, and given to what they modified or invented all the expressional truth and refinement of which it was capable in its new relations and offices. If they did not, it is not to be wondered at when it is remembered how much else they achieved in the way of application and combination, and how greatly they increased the comprehensiveness and scope of the style; and their failure, if they did fail, to give the finishing touches to the style, has only left the greater room for advance on the part of the moderns, whose task it is, while extending it to all the various purposes that may be called for by the spirit and institutions of the day, to give it all consistent refinement, all that perfection and purity of detail which, in their haste to combine and expand, and to create the magnificent, the Romans omitted to communicate to it.

But be this as it may, it was in the free and bold treatment by the Romans of the Greek orders, along with the gradual extension of them to all the diverse purposes of life, for few of which the past presented them with prototypes, and the application of the decorative elements of the style to the various features called for by new purposes, to the encasement, for example, of windows and doors, and the construction and adornment of interiors; and in the varied and bold application of the arch to simple and groined vaults and domes—it was in this lay the real progress of Roman architecture, and not in its gradual turning into Romanesque. Architecture itself was progressing; the temple architecture of Egypt and Greece was growing into a system possessed of powers and appliances for universal adoption. The change into Romanesque which, from the time of Augustus to that of Constantine the Great, was going on, had it not been a corruption of the Roman style,

which we generally find it to have been, was a degeneration of it—a lowering of its tone and capacity.

No style ever practiced in the world had so great a geographical range as the Roman, which must have been nearly commensurate with the Roman sway, a sway which extended, during the flourishing periods of the empire, from the shores of the Atlantic to the banks of the Euphrates, and from the Rhine and Danube to the deserts of Africa. In the two first centuries of Christianity it was, so far as we know, the only style of the world, with the exception of the Egyptian, the Buddhist of India, and the Chinese. Early in the third century it received an oriental rival by the revival of art in Persia, consequent on the delivery of that country from the Parthian yoke by the Sassanidæ, whose architecture shows traces of Roman influence.

We speak of this broad Roman style as of *one* style; but when we consider the vast variety in genius and character of the nations under the Roman rule by whom the style must have been very diversely applied, and the influences that would naturally be exerted by different native styles, we can scarce doubt the existence of as many and as distinct varieties of it as we find in the Gothic or Saracenic. At Petra and Baalbec, the majesty and grandeur of the Roman style is tinctured with an Oriental richness in detail and decoration, which imparts to it a new and very interesting character.

CHRISTIAN ROMANESQUE.

THE early Christian church, as we might naturally expect to find, adopted whatever it consistently could from Judaism, the system of religion by which it was typified and foreshadowed, and from which it may be said to have sprung. The first Christian societies are known to have been formed, in a great measure, on the model of the synagogue, which held very similar services—those of prayer, and reading, and exposition of the sacred books. But the form of the buildings so-called, of which a great number are said to have existed at Jerusalem, and which were not only for worship, but, like the Pagan basilicas, for holding local courts of justice—the form of these and of the Jewish temple were doubtless not without influence on that of the first edifices reared for assemblies of the faithful. Reminiscences or traditions of the colonnades forming the royal porch and cloisters which lined and beautified the great court of their second temple, would be affectionately associated in the minds of the Christianised Jews with the idea of divine worship, and operate thereon in favour of columnar divisions in their churches, in which the need of breadth and spaciousness would, probably from the first, beget the tripartite arrangement of the basilicas, whose plans may have been thus anticipated before the time of Constantine. The

Stoa Basilica itself foreshadowed the disposition of the Constantinal Basilica, and was suggestive of the basilican plan.

That Christianity should turn her back on the external peristyles of the edifices called into being by the too mighty spirit of Paganism, and so inalienably associated with its rites, and adopt the simple unpolluted basilica, was highly politic and proper. She was of a different spirit from her fallen rival, and required a distinct and unique shrine. If the model chosen was not as original as could be wished, it had the significant and appropriate characteristic of substituting internal for external richness, and the recommendation of being of a form eminently suited to the purposes of the new worship.

In the preceding section I denied the gradual change of Roman into Romanesque to be a process of progression, and contended that it was a lowering of the tone and capacity of the former style. The Christians, however, had a more rational motive for changing the style from the pure Roman, which was more contaminated with reminiscences of idolatry than the Romanesque modification of it. The superior grandeur of the former style they could forego, or were willing to exchange for elements which removed them from mementoes of former error, and tended to the development of a new style of architecture. The same motive afterwards led the Byzantine architects to go still further, and by increased modifications, and the weaving of new elements into its texture, to create their style into an entirely new one; and it probably led the great Constantine to the expansion of the ancient Byzantium into the new seat of empire, called Constantinople; which itself may be almost considered as a creation of Christianity, called for by its horror of everything Pagan.

The first Christian style is what has been termed the Roman Christian Basilica style, which, if Romanesque at all, is certainly the purest variety of it, and least removed from the pure classic parent. It seems, indeed, but the ancient Roman style, not *adapted* to the new purpose, but simply *applied* to it, embodied in a new kind of edifice, with

scarce any modification. It is certainly more Roman than Romanesque, as those terms are generally understood, there being scarcely any element found in it that is not seen in the style of the empire, and may be considered as a link between it and the Romanesque.

This style ran down as a central and purer branch amid the Romanesques of Italy to the twelfth century, the most direct offshoot of the style of the Pantheon and Coliseum, exerting a strong purifying influence on contemporary branches, and a creating influence also, to which we doubtless owe the Pisan Romanesque, which is the purest of the Romanesque styles properly so termed.

By Romanesque architecture I mean that pure modification of the declining Roman made by the classic races of Italy and the Celtic races of the west, which the classic predilections of those races led them to preserve, and which remained distinct from the Gothic of the Teutonic races, Lombard, Norman, &c., on the one side, and from the Byzantine or style of the Eastern Empire on the other, though it gave birth to both. In this style, while the arch is substituted for the entablature, the classic purity of spirit is retained; the Roman proportions and detail of the columns are preserved, and the needful abutment of vaultings provided for by a sufficiency of strength in the wall, rather than by projections from it in the nature of buttresses. This is, perhaps, the ideal of the style, never actually realised, for it no sooner became distinct from its parent style, and grew into consistency, than it became more or less imbued with a Byzantine or Gothic feeling. The fact of its continued existence after the generation from it of other styles, proves that it was not a style of transition merely between the Roman style and the Round Gothic, as some have considered it, but a style distinct in itself; which, I think, is further evinced by the qualities peculiar to itself which it possessed, and which were afterwards exhibited in some very artistic productions.

It was not, it is true, as new a style as its purpose (the fabrication and adornment of the temples of a new religion

of a new spirit) seemed to demand, a purpose which, perhaps more than any other, called for an absolutely new style; for, whatever degree of novelty it possessed, it arose directly out of the old and heathen art. But, alas, no such style, so far as we know, has ever yet appeared, and it must be mortifying to human pride to think that a temple for Jehovah must be of the same earth-born material, and have its design composed of the same elemental principles, as one for Jupiter.

The Apostles planted churches or Christian societies throughout the Roman Empire in Europe, Asia, and Africa, which were so diligently watered by their successors, that as early as the second century or beginning of the third the faith had gradually spread to the middle and higher ranks of society. About the year 244 we find an Emperor (Philip the Arabian) favouring the Christians, and granting them permission to build churches and exercise their worship in public. From all this it is probable that soon after the commencement of the Christian era, or at least long before the time of Constantine, the Christian Romanesque style must have begun to germinate, more especially in Asia Minor, and other remote parts of the empire far from the seat of Government. After the time of Constantine it prevailed over the whole Roman world, and was the sole style until the rise of the Byzantine, which was probably about the latter end of the fourth century or early in the fifth century, from which period it ceased in the East, but was the architecture of the whole Western world till the rise of the Gothic, when its range became still more circumscribed geographically, being confined chiefly to Italy. But within the limits of its range the course of the style must have been one of progression, which would be commensurate in some measure with the growth of the clerical power, and increase of the rigour of ecclesiastical discipline, which broke in upon the simple architectural arrangements of the early days of the Church. The separation of the people into clergy and laity, and the introduction of the doctrine of transubstantiation would cause the full development of the chancel and

separation of it from the nave by screens; alterations calculated to stimulate the inventive faculties of the architects, and increase the motive and scope for design.

It was mainly in proportion as the church lost her singleness of heart, and sullied herself by communion with heathenism, that she drew upon the resources of architecture, and ranged through the sphere of art. The fact is a melancholy one; but we may console ourselves with the reflection that Christianity might have been as beautifully adorned without losing her innocence, as she was in the proudest days of the Papacy, and that there was nothing in the nature of gospel purity to lead to the repudiation of the graces of architecture. It is true that pure religion, conscious of her own intrinsic might, can afford to go plainly dressed, and dispense with temple grandeurs, which can add nothing to her heaven-born dignity, or enhance the beauty of her holiness. Yet into her service architectural beauty and grandeur might be enlisted with perfect propriety, when it is used as an harmonious accompaniment to her teachings, and not as a substitute for it, and made to strengthen the bonds of priestly dominion over the heart and spirit of man. The poetry intertwined with paganism has found its way into Christian literature; and the graces of its temples may as consistently pass into Christian architecture.

But though beauty of right belongs more to the true than to the false religion, it is the peculiar glory of Christianity to be all independent of it, as of every extraneous help. It is not necessary to her power nor essential to her progress.

Before the dismemberment of the Roman empire, and for a century or two after, Christian Romanesque was one style. But when with the division of the empire and the decay of its literature and civilisation, institutions, laws, customs, and languages began to assume local peculiarities, so did the Romanesque architecture, which developed itself in a manner characteristic of each particular country where it flourished, and showed local varieties, which we term respectively, Italian Romanesque, French Romanesque, Spanish Romanesque, each of which again became sub-

divided or gave birth to new branches. The French presents us with PROVENCAL, ANGIOVINE, AQUITANIAN varieties, while from the Italian springs APULIAN on one side, and PISAN on the other, which latter, as before remarked, was the purest of all the round arched styles.

These may be regarded as a ramified continuation of the Christian Romanesque, in the same direction in which the style had been moving for centuries from its Roman source; while the Gothic and Byzantine and Saracenic were in a new direction—the Byzantine and Saracenic eastward, and the Gothics westward from the central parent line. The Italian, French, and Spanish Romanesques bear the same relation to the Roman that the Romance languages bear to the Latin, and grew out of it by a similar law—a closer relation to it than the different Gothics, whose relative position is analogous to that of the Teutonic languages.

And their position in the history of architecture, with reference to the contemporary Gothic and succeeding Renaissance styles, is similar to that which the poetry of the Troubadours of France, Spain, and Italy, and the writings of Petrarch and Boccaccio hold in the history of literature, with reference to its Germanic and to its revived Greek and Roman branches.

To local influence on the career and character of the style in question, was joined the influence of neighbouring styles: the Romanesques in their different branches were variously coloured through the rise of Byzantine and Saracenic on the east side of their range, and by the Gothic on their west. A tinge of Oriental feeling, arising from the action of Byzantine and Saracenic, shows itself in the Apulian branch, while a strong Gothic colouring is seen in the French, and still more in the Spanish, which are both further removed from the Roman than was the Italian. The Apulian is distinguished by richness in sculptured animals, arising from the prevalence of the Greek Iconoclastic feeling, which prohibited the sculpture of the human figure.

The conquest of Italy by Justinian, the establishment of the Exarchate, and long retention of Lower Italy by the

Greek empire, would cause interesting blendings in many buildings, of the Romanesque and Byzantine styles. The latter had some slight influence on the Pisan Romanesque; but on the central or main trunk—the Italian—its influence was least of all. This was the typical form of the Christian Romanesque, and the style which continued the longest. It showed itself susceptible of a high decorative development without diverging into Gothic, and might, had it been worked out by men of pure taste and free artistic power, have reached a chaste and solemn beauty and grace in religious edifices, that architecture has seldom exhibited. As it is, it has produced some of the noblest buildings in the world, buildings which, to the magic of the pillared perspectives of the pointed cathedrals unite the solemn grandeur, and breadth of light and shadow, resulting from broad surfaces and masses of wall.

In the Christian Romanesque churches we find the germ of the plans that prevailed in the subsequent styles, and from whence arose their chief characteristics—viz., the vaulted oblong, which was the form of the place of general assembly, and the domed circle, that of the baptistry and tomb. The former became the form of the Gothic; the latter of the Byzantine; and the two together enter into the composition of the domed churches of the Renaissance and Italian.

The first erected domed example of the Italian Romanesque style was the church of St. Vitale at Ravenna, built in the sixth century, and which marks the first appearance of the cupola in Italy.

SASSANIAN OR MIDDLE PERSIAN.

It would seem that under the Greek and Parthian sway in Persia, a corruption of the gorgeous native style of the Achæmenides became fused with Roman orders and ornaments, and in time grew into consistence. Under the Sassanians, who restored the ancient Fire Worship, and many of the national habits and customs, and encouraged art, it became a new and important style which, in its perfect

state, shows much of the detail and peculiarities of the ancient Persian, to some vestiges of which they must have had access. In its course to perfection, during which Roman details gradually disappeared, it made great progress in arching and domeing, and exhibited, when fully formed, the pendentive dome; and, instead of the Roman orders and details, the system of long elegant pilasters which we see in the Armenian style, extending the entire height of the building, and joined and surmounted above by small round arches, producing an effect that calls to mind the long arching of the Roman aqueducts, of which I suspect it was an inspiration.

This style, which reached its highest perfection in the sixth century under Cosroes the Great, generally appears as an Astylar style; but the celebrated "Tak Kesra," of that monarch, at Ctesiphon, shows that Roman orders were not entirely worked out of the style at the time of its erection. In this fragment or ruin of a palace the Roman orders take the place of the tall pilasters and arches of other examples, which are the the chief peculiarities of the style.

As a descendant of the ancient Persian, the gay colouring, and other elements of which it certainly inherited, and transmitted to its Mahommedan and Christian offspring, it is extremely interesting and important in an historical point of view. It is one of the parent styles of the Armenian and Georgian Byzantine, and contributed to the beauty and variety of the Byzantine of Western Asia. Its picturesque composition, elaborate decoration, and gay and tasteful colouring, united with the Byzantine churches and palaces of Syria, produced the Saracenic styles, more especially the Persian.

Ruined examples of this style—of the Arsacian and Sassanian periods—still exist in Persia.

BYZANTINE.

E traced, in a preceding part of this history, the course and ramifications of that modified form of the Roman architecture called Christian Romanesque, as it flowed uninterruptedly down, through the middle ages, from its antique source; and saw the art that had rejoiced in the construction of the blood-stained amphitheatre and arch of triumph, that had enshrined in columnar magnificence the gods and symbols of Paganism, converted to the service of the religion of forbearance and humility, and become embodied in churches for the celebration of its rites. We must now go back to the first branching off from this central flow of architectural history, which was by the Byzantine style, or that version of Christian Romanesque made by the Greek architects of Constantinople, in their desire to give, in the decorative character of their temples, a new and more worthy clothing to the idea of Christianity, and which was used by all nations under the rule of the Eastern Empire, and in communion with the Greek church.

From its geographical position, we may conceive of this style as flowing off from the parent stream in an eastern direction, or the opposite one to the Gothic, which may be pictured as flowing westward; and as being half a Euro-

pean half an Asiatic style, which it was, not in a geographical sense only, but in an artistic—in reference to its distinguishing characteristics, which are the result of the Oriental fancy and love of splendour operating on the sober qualities of European art. We come to this eastern branch first because it was the earliest, its first origination being about the end of the fourth or beginning of the fifth century, while that of the Gothic was about a century later.

This descent of the Byzantine style from the Christian Romanesque is, I believe, universally admitted, but not its cognate relation to the Lombard or Round Gothic, which is looked upon by some as the daughter rather than the sister of the Byzantine, a view which I think will be found less correct than that I have adopted, and one calculated to introduce confused notions into the history of architecture. The Gothic style owes much to Byzantine, under which it went through a strong refining process in its development and growth, but not its birth. It is closely related to the Byzantine, but it is by cognation and sympathy, not by descent; both were raised by the spirit of Christianity out of the Christian Romanesque, to grow to perfection under new and diverse principles and towards different goals. The Byzantine is the Greek counterpart of the Round Gothic, and its different branches in Europe, Asia Minor, Armenia, Georgia, &c., bear the same immediate relation to the Christian Romanesque on the one side, that the Lombard, Rhenish, Norman, Saxon, &c., do on the other.

But we may picture the Byzantine as making a gentler or less abrupt divergence from the course of its parent stream than the Gothic, which was worked out from a revolution in the general form and proportions of the churches, a part of the design for which the Oriental races showed less aptitude than for the ornamentation and colouring. For this their faculties were best fitted, and to this they made everything subordinate. The embryo of Byzantine composition existed in the Roman domed churches and tombs, among which the pendentive mode of applying the dome had originated; and on the ramification of the Roman style, while the rectangular

form, with its intersecting vaults, was taken up by the Teutonic nations of the West, the domical, which had arisen in the East among the Pelasgic races, was adopted by the Eastern Empire, and became the nucleus of the new style, every other feature in it having reference to the dome. The fabric of the Byzantine church is otherwise similar to that of the Romanesque, from which it grew. It shows the same absence of buttresses, the same single and classically-proportioned shafts, with foliated capitals, and semicircular arches, so that it is the minute details and decorations chiefly that characterise and constitute the Byzantine style.

But though we are thus justified in representing its generation as a more gentle branching off than the Gothic from the central stream, we may consider it as eminently entitled, from the merit of the new elements it exhibited, to be ranked as a new and distinct style. In its perfected state the Byzantine style is the Christian Romanesque fully purified from Pagan feeling, exalted and refined by Greek genius under the inspiration of a zeal to render the temples of Christianity truer architectural exponents, or more in unison with the spirituality of the new religion, both by remodelled detail and a more symbolic and phonetic decoration. It inaugurated a new and more refined principle into the treatment and design of the capital of the columns and other carved embellishments, that of subordinating the foliage decoration to the outline. It carried the beauty and variety of the Corinthian foliated capital to the utmost pitch, and drew out of the classic type an astonishing number of refined and elegant varieties, of the utmost richness and significance, and wherein the foliage evinces greater sympathy with living herbage than had been seen before.

But the chief merit of the style lay in the commanding grasp it took of the sister art of painting, in its highest walk, which, in the shape of mosaic work, it employed to the exclusion of the large traceried windows, and glass painting, which became the peculiar and crowning glory of the sister style, but which probably the heat of the climate alone would have forbidden in the East. Mosaic, a species of

painting eminently architectonic, was the essential element of the decoration as the dome was of the construction, if it was not the essence of the style itself, to which dome and everything else was adapted and made subservient: domes, pendentives, vaults, walls being so many differently shaped and colossal frames for the insertion of painting. The style itself (which may be termed a pictorial style of architecture) seems shaped by the genius of painting for the display of her higher ministrations, which were almost solely the source of the very solemn expression, so suited to a place of worship, which characterised the Byzantine churches, though these edifices were of a most imposing general form, and crowned by the sublimest feature in architecture.

Through its adherence to classical Romanesque proportions and symmetry, it could not boast the untrammelled freedom of range in expression, nor the power of sympathy with the wild life of nature, enjoyed by the Gothic. But it yields to none as a susceptible vehicle of religious feelings—in the means and power of embodying the qualities befitting the house of worship, or that are most worthy to enfold the conception of God.

It is in the power of architecture to give intimation and suggestion of something beyond its own sphere. The genius embodied in a truly great edifice goes into the susceptible spectator, blends with his inspired imagination, and raises him to the apprehension and contemplation of beauty and excellence of a higher and diviner nature. Without disparagement to what was elsewhere and subsequently achieved, I think the style under notice, aiming as it did at abstract and ideal beauty, the kind that appeals most strongly to the imagination, and raised and illustrated by the bright visions that painting can call up of sacred and scripture story, is inferior to none in respect to this power. Its chief monuments, which combined the majesty of the Lombard-Gothic with the gorgeous splendour of the Saracenic, do more than strike the senses; they inspire by their solemn grandeur, profound and exalted feelings on the great subjects most interesting to humanity. The Church of St.

Sophia at Constantinople, in the possession of grand, symmetrical, and uniformly extended space, crowned by a model and type of the living firmament itself, and capable at least of receiving one inextinguishable and radiating flood of light, comes nearest, perhaps, to the *beau ideal* of interior architecture of all the structures in the world. In no other building I should fancy are so many of the sources of grandeur and beauty—of those qualities which we would naturally associate with ideas of true religion, and seek in a house erected to the honour of God, great magnitude, form, proportion, light, colour, richness of material—so successfully blended into one absorbing and harmonious whole. At the same time, it not only touches the imagination, it fully satisfies the judgment, and for the pure worship for which it was destined, is, perhaps, the most sensible building ever reared by Christian hands.

The Byzantine style of architecture is our greatest debt to the Byzantine Greeks; as they produced scarce anything else that is original and great, during the thousand years of their political existence.

As this style arose amid the light of Greek classical taste, so it continued to exhibit something of ancient Greek elegance, and, like the declining literature of the empire, preserved more or less of classic spirit and feeling, through all the revolutions of the middle ages. Its best period is that which witnessed the erection of the great edifice just characterised, the church of St. Sophia, its noblest example; soon after which, under local and national influences, and through conformity to new requirements, the style began to ramify and show geographical varieties. The influence of the Gothic and Romanesque styles on one side, and of Persian or Sassanian, and Saracenic on the other, began, too, to make themselves visible. In Armenia, Byzantine architecture shows strong traces of the Sassanian and Saracenic styles; pillars became somewhat elongated, and the composition more pointed, which with other mutations, render it strikingly different from the European branches. The Persian or Sassanian elements, it is believed, are inherent in

this branch, which is sometimes called Byzantine-Persic from its having had another parent in the style of the Persian empire, by which, in its generation or origin, the Christian-Romanesque was impregnated. This variety of Byzantine architecture is peculiarly elegant, both in its decorations and proportions. To it the pointed Gothic of the West was probably much indebted.

The Western Asiatic branch of Byzantine may be considered as extinct at the end of the eleventh century, by the rise of the Seljukian Turks, who, in 1099, tore away almost the whole of Asia Minor from the Eastern Empire. But the styles of Armenia and Georgia, where the Christians were undisturbed for some centuries, lingered on, and with the European branch, can even now scarcely be considered as dead, their embers rather slumbering than being extinguished in those countries.

With regard to the European branch, as Mahommed II. did not wantonly destroy, but preserved the imperial edifices, and converted the churches into mosques, and as the Christians were allowed, and have ever since been allowed, the free exercise of their religion, the style continues to be practised in Constantinople to the present day.

The Byzantine style gave birth to the Egyptian, Syrian, Sicilian, and Turkish Saracenics, and also to the Russian style, an offshoot of its Armenian branch ; and it aided in the development of the Persian Saracenic from the Sassanian, and of the Moorish from the Spanish Romanesque. In Sicily, tinctured with Saracenic and Norman elements, it produced some of the most beautiful edifices in the world; and similarly associated, it gave birth in Venice to the style called Venetian Gothic, which is embodied in the Ducal Palace, the Palaces of Ca d'Oro, Pisani, Foscari, &c., some of which are among the most graceful and elegant of such class of structures. The Russian, a derivative of the Armenian, owing to the subjection of Russia in the thirteenth and two following centuries to Batou and his successors, the Khans of the Mogul Tartars, became rudely mixed with the Saracenic. It is very pointed and oriental in physiognomy,

and seems a discordant mixture of Byzantine, Saracenic, and Gothic, elements which, elsewhere, compounded by other and abler hands, led to the most charming results.

But the career of the Byzantine style, like that of the Byzantine state, was, with the exception of slight intervals in the reigns of Theophilus and Basil I., Leo VI., and Constantine VII., one of uninterrupted decline from the time of Justinian; and the successive disasters of the empire were reflected in the history of its architecture. The general decay of the former, after the last named era, in wealth, true greatness and energy—all that fosters genius and inspires artistic enterprise, prevented anything like the energetic and daring spirit that in Gothic and Arabian lands led to such a variety of marvellous or beautiful productions.

It was, however, from the decline of wealth and power alone in the state, and the consequent abandonment of it by artistic talent, that this was the case, and not from any inherent weakness or defect in the style, which, had it been differently circumstanced, had it been the style of a rising and flourishing, instead of a sinking state, would, it can scarcely be doubted, have met a very different fate; indeed, its beginnings and the position, as to consistency and beauty, it, so early as Justinian's time reached, were sufficient to inspire the greatest hopes of a brilliant and progressive career. What might not have been rationally expected from a style that was no sooner formed than it was wrought into one of the very greatest architectural compositions in the world? What might it not have achieved had the Greek empire preserved its ancient boundaries in their full extent, and retained Africa, Upper Italy, and the Exarchate of Ravenna, with all their resources, on the one side, and escaped the mutilations it underwent by the successive invasions of Saracens, Seljukian and Ottoman Turks, lopping off its fairest provinces, on the other?

Our regret for the fate of this style is mitigated, however, by the knowledge that what was lost to the art of the vanquished, was gained by that of the victors. The mutilations of the Byzantine Empire, while it crippled or paralysed the

Byzantine style, opened up new, and, perhaps, more fruitful fields elsewhere for the operations of architectural genius. The persecution of images and their votaries, which separated Rome and Italy from the Byzantine throne, and prepared the restoration of the Roman Empire in the West, only turned the tide of progress westward, and diverted architectural enterprise and genius from the Byzantine to the Lombardic and Rhenish streams, which would not have swelled to the tide of grandeur which the eleventh and twelfth centuries witnessed in the valleys of the Po and the Rhine, but for the rise of the power and empire of the Franks under Charlemagne. The Venetian conquest of Constantinople in the thirteenth century, by the increased intercourse it created between the Italians and the Byzantine Greeks, gave an impulse to the architecture of the West, which probably more than compensated for any decay it occasioned in the East.

Turning to the other side of the empire, the losses in the East gave rise to new nations, and the architectural exponents of those nations, and their new religion. The tide of Mahommedan conquest which, in cutting off kingdoms and nations from the Greek empire, lopped off branches from the Byzantine style, sowed the seeds of so many future varieties of Saracenic—styles forming, in many respects, the most graceful and beautiful group the world has ever seen—styles which to me seem but the natural flowering and perfection of the Byzantine itself, and to bear the same relation to that style, which the pointed and completed Gothic bears to its round-arched progenitor.

But it was not alone in the transfer of power and patronage, by the Byzantine misfortunes, to the styles of other countries, that art was indemnified for her losses in the Eastern Empire. By the dispersion of Greek artists, an extension, far and wide, of the style, or its strong influences, took place in every direction, which was most beneficial to the arts, both contemporary and succeeding, of many lands; the more so from its characteristic beauties being of a decorative nature, and, consequently, such as could be emulated

by other styles without violence to their spirit, which constructive qualities cannot. In the universality of its influence, as in some other respects, the Byzantine style strikingly resembles its ancestor, the Hellenic Greek.

It assisted the natural desire of the northern architect to clothe the different parts of his works with forms of beauty, more varied and luxuriant than could be obtained by structural ornament, and thus, to give them a higher life, and render them more perfect and excellent than his colder fancy could make them. It placed those higher and more vital elements before his eyes, by the adoption of which he could add artistic *speech* to structural life and expression—those elements in which every true artist most delights to deal, inasmuch as they afford the greatest exercise to his imagination.

The styles more remarkably indebted to the Byzantine are, perhaps, the Lombard and Rhenish; but the Norman also, and other branches of the Round Gothic, in a greater or less degree, drank its inspiring and refining spirit, received warmth and perfection from it, and were probably aided by it through every stage of their progress. It had a beautifying influence on the architecture of Apulia and Naples. It penetrated, I need scarcely say, into the south of France; and is seen in the mysterious round towers of Ireland, and the deserted churches which accompany them.

Great as are some of its examples, it is probable that the value of the Byzantine style, and its true honour, lies chiefly in the virtue that went out of it, and was transfused into other styles.

Without such mutual influence of styles, architecture could not have reached her loftiest height. The inhabitant of the gorgeous south and east, vividly impressed with the rich and luxuriant scenery of his country, will find his imagination the most powerful of his faculties, and take most pleasure in the superficial decoration of his works, the part which affords him the best field for its display, and in which will lie their distinguishing excellence, rather than in the main fabrication or construction; while in the north and

west, under almost the reverse conditions, the architect will be more fitted for general design than for embellishment, which latter with him will be in abeyance. The tendency, therefore, of the mutual influence of different regions, in respect of architecture, must be to supply desiderata, and produce in each more perfect and complete architecture than any one alone could yield. Architectural fulness and perfection seem to require the combined genius of the world; and the intercourse of nations and artists has, fortunately, supplied the need. Northern Gothic received its full luxuriance and maturity of decorative development, from the Byzantine and Saracenic; and these are indebted, more or less, to the Classic and Teutonic nations, for the borrowed framework on which was poured out the rich fancy of the East — for the bold skeletons whereon were woven the beautiful tissues of their decoration.

The Byzantine style has been considered in four periods— the first from its rise to A.D. 500; the second, from 500 to 800; the third, from 800 to 1200; the fourth since 1200.

FRENCH BYZANTINE.

The Byzantine style, as just remarked, penetrated into the south of France, where, combined with local elements, it became modified, and formed what may be considered a distinct branch.

It is a domical style; but differs from other varieties of Byzantine in that all the constructive arches are pointed. Its best example is the Church of St. Front, at Perigeux, in Aquitania, which is on a very regular and beautiful plan, the outline of which is the Greek Cross; and which bears a striking resemblance to the Church of St. Mark at Venice, which it follows very closely in date.

ANCIENT IRISH.

There is a round-arched style indigenous to Ireland, differing materially from the contemporary Saxon or Norman

of England, and embodied in small churches on a similar plan to the Byzantine churches, and in the far-famed round towers.

It is superior, in point of detail and ornamental design, to most other styles of the same period, and equal to any. Its system of elaborately carved ornamentation, which sometimes resembled the Norman, but oftener the Byzantine, spread into Wales, Cornwall, the north of England, Scotland, and the Isle of Man, and even into Scandinavian lands, where it is seen in the wooden churches of Norway. It is supposed to extend from the foundation of the Irish Church by St. Patrick in the fifth century, to the English Conquest in 1176. To the round towers was formerly attributed, by archæologists generally, a much higher antiquity. But their details, which, as shown by Dr. Petrie, are the usual accompaniments of Romanesque ecclesiastical work, have betrayed the comparative lateness of their origin.

SARACENIC.

THE Arabian or Saracen empire, which arose in the East, with such unprecedented celerity, in the seventh century, may be said to have had its origin geographieally between the empire of the Byzantine Greeks, on the one side, and that of the Persians on the other; and to have been founded on the spoils of the former and the ruins of the latter. Its architecture was wrought out, by the magic spirit of Mahommedanism and the fiery genius of the Arab, from the mingled elements ot the styles of these two empires—the Byzantine or great Christian style of the East, as embodied in the churches and palaces of Syria, and the Sassanian or style of the Fire Worshippers; blended, however, in very different proportions in different countries or provinces; the SYRIAN and EGYPTIAN varieties being based chiefly on the gorgeous Byzantine, the PERSIAN on the contrary receiving its key-note from the domical forms and gay colouring of the Sassanian, the fate of which style, though little is now known of it, became passively connected with the most important revolutions which have changed the history of the arts.

Almost all preceding styles had part in the composition of the Mahommedan system of art, but it was mainly

founded on these two great styles of the East, to which probably the Arabs were chiefly attracted by their polychromatic decorations, so congenial to their own national taste. That of the Byzantine would be brought near to them by the flight of Greek artists from Iconoclastic persecution at Constantinople.

On the conquest of Southern Spain, in the beginning of the eighth century, the MOORISH, under the same Mahommedan and Arabian influence that gave life to the former styles, subsequently aided by Byzantine genius, was generated out of the Christian Romanesque as it existed in the Peninsula.

These styles, I conceive of, rather as continuations than as branches from their respective sources—continuations or recovered threads of arts which the rise and victories of Mahommed had arrested, but with a new colouring. The dome, which had been taken up by the Byzantine architects as the principal feature of their style, was adopted by the Saracens, and made the chief and commanding form of theirs, which in regard to general composition or framework, was a relaxation of the Byzantine—the Byzantine melted, as it were, to a softer grace. They gave point and foliation to the Byzantine round arch, and filled their window openings with a beautiful tracery. They also added the graceful minarette. But the change was far more in the decoration than in the general construction.

In this department the Arabian, whose fancy was luxuriant, and whose energies were roused by various external and internal impulses, would soon make manifest in his works his own national feelings and propensities, and the temper and spirit of his religion. This would assimilate the styles of different provinces to each other, and tend to a general resemblance, which would be strongest during the continuance of the great Moslem empire centred at Bagdad, till the fall and division of the caliphate.

On the conquest of Sicily in the ninth century, a SICILIAN variety arose out of the Byzantine, and formed the last of those branches of Mahommedan architecture which can be

properly called Saracenic. The two later ones—viz., the INDIAN, generated by the blending of the Hindu with the Moslem style of Persia on the conquest of India by Mahommed, founder of the Gaznevide dynasty, and the TURKISH, which arose on the capture of Constantinople, out of the imitation of St. Sophia's and other churches of the city, are not Saracenic but Tartar or Turkish, the Arabian genius, except what may have been caught by their successors, having previously died out; which, indeed, may be asserted of the later periods of the original styles. In the eleventh century the empire of the caliphs was overthrown by the Seljukian Turks, by whom several of the Asiatic thrones became occupied; and in Spain the arrival of new hordes from Barbary, caused the downfall of the Omniade caliphs, events which must have had their effect upon the styles of the Saracens, in most of them probably a detrimental one. In the Spanish, the great period extends but little lower than the century last named, after which the art gradually declined, owing to Moorish deterioration of the Saracenic race, till at length it became truly "Moorish," a term which does not properly belong to the best age.

Though so much indebted to previous styles for form aud substance, no modification of a foregone architecture had ever a stronger claim to be considered a new style than the architecture of the Saracens. It gave in its Arabesque ornamentation an entirely new dress to its derived fabric, and it was a dress entirely architectonic, or drawn from purely architectural sources, on which the architects were thrown by the interdiction to represent the human form. The Byzantine Greeks had reclothed the Romanesque with a new and more refined dress, but in doing so they had to render the style a peculiarly pictorial one, and were largely indebted to painting in its highest forms, as their ancestors the Hellenic Greeks had been to sculpture, and the Egyptians to both. But the Saracens, for the Christian symbols and pictures of the Byzantine, substituted a dress strictly and entirely architectonic, which was a new thing in architecture, and presented the world with a style in which, for the

first time, architecture proper was fully developed, and showed herself capable of a high and satisfactory decoration, without the aid either of sculpture or her "rainbow sister."

The phonetic office of the last named arts was well supplied by the beautiful inscriptions, consisting of texts from the Koran, and poetical passages in Arabian and Cufic characters, which were so tastefully interwoven with the surface decorations, and which may be viewed as a literal contribution of poetry and literature to the adornment of architecture. These not only enhanced the artistic beauty of the edifice to which they were applied, and shed around it an atmosphere of wisdom, but they had a potency to enable the susceptible spectator himself to embellish it with visions as bright as any the prohibited arts could have bodied forth, or perchance brighter.

The Saracenic architects worked under conditions that excluded from their use the noblest elements of beauty. But they so employed the materials allowed to them as to produce a style that needs little indulgence on the grounds of its limitations in judging of its merits. It does not possess the highest qualities of architecture, which, indeed, cannot be attained to without the sources of sublimity and beauty opened up by the higher arts; its pointed domes and minarettes do not carry up the soul to the empyreal heights penetrated by the spirit of fretted vault and spire, exploring, as it seems to be, the "veiled infinity" beyond. But this is no dispraise of it, as it cannot be blamed for wanting what it never aimed at—what the religion of Mahommed, which was the great animating principle of the art, did not, and could not inspire. It was not the architecture of holiness but of pleasure, and though applied to mosques it was essentially a palatial style. It was the style of palaces, of fountains, and of bowers, designed to mingle with and reflect the hues of everything lovely around it in nature, but to breathe nothing higher, even in the mosque; for the heaven of the Mussulman was but an idealisation of earth, a belief with which palaces, and temples, and tombs

are fully in harmony. The religion of Islam involves something purer and higher than this for those capable of receiving it, but the popular notion of it is the one that inspired the Saracenic style, which was modelled in a purely terrestrial mould—the architecture of refined physical enjoyment, in unison with, and thrilled with the sentiment of all that is delicious and beautiful on earth. The qualities sought by the Saracenic architects were exquisite elegance and grace of form, combined with minuteness and gorgeous richness of decoration, and in these qualities their architecture may almost be said to be perfect. In some of its branches it seems the very quintessence of richness and elegance; a style made up of graces—the poetry without the prose of architecture, in which all that is most pleasing and agreeable in structural art is brought together, to produce the most romantic and fairy-like buildings in the world. If it indicates the predominance of fancy and feeling over judgment, there is no lack evinced of the latter, in carrying out consistently the architecture of fancy and feeling which was aimed at, and giving perfection to the style; which approves itself the work of an intellectual, as well as of a graceful people.

This style, the practice of which extended from the shores of the Atlantic to the frontiers of China, was necessary to complete the cycle of architecture, and give us the Asiatic version of the beautiful in building. Byzantine is half a European, half an Asiatic style; but this is entirely Asiatic in spirit—the full architectural exponent of the Asiatic mind under the influence of a congenial creed. It is the natural successor of the ancient Assyrian and Persian style, as it is in part their descendant, through the medium of the Sassanian. Architecture had hitherto been awed by the spirit of a grave and solemn religion; but here she was allowed to relax into a more smiling mood, and array herself in graces of mien and dress that are beyond the reach, or unbecoming the character, of Occidental art.

The foregoing remarks apply to the Saracenic architecture generally, the many varieties of which of Europe, Asia,

and Africa should, I think, be viewed as various parts of one whole. What was wanting in one country was supplied in another, and in each some one quality was pushed to a high pitch of perfection; a fact chiefly owing to the style being applied to a different species of edifice in different countries; in one, palaces being its chief examples, in another mosques, and in a third tombs. For, unlike the Christian, and most Pagan styles, which arose in the formation of one kind of building—the temple, the genius of Saracenic architecture revealed itself equally in all, which were each, however, pervaded by the spirit of Mahommedanism, wherein the mosque was not the all-absorbing and ever-changing structure, which the church was in the Christian system. The unmistakable monotheism of the religion of Islam, gave simplicity and unity to the mosque, and its unchangeableness and uniformity as regards the mode of its public administration, and the absence of spiritual ambition from its priesthood, conferred stability on its forms. It was, however, in palaces the style seemed most to rejoice, and successfully display its characteristic beauties. In those of Persia it reached the greatest splendour and magnificence in colour, and in those of Spain the greatest delicacy and minute elegance of ornament; while in the Egyptian mosques it attained the highest beauty of form; and in the tombs of India, and imperial mosques of Constantinople, the greatest grandeur.

In the Egyptian branch it acquired a consummate grace of outline, combined with the utmost elegance of detail. The most beautiful structures belonging to the tower-class ever erected, are the minarettes of some of the mosques of Cairo. That of Kaitbey might stand for the work of the graces themselves.

In the Persian style, composition and form were less a subject of study than colour: from its Sassanian progenitor it inherited a greater feeling for slenderness and lofty proportion than any other variety; but its great characteristic is, that colour, both externally and internally applied, is its chief source of architectural beauty.

The Morisco-Spanish style is a true exponent of the character of the gay and voluptuous people among whom it grew up. It reflects their poetic and rich fancy, and is in harmony with the cloudless skies, resplendent vegetation, and sunny prospects that surrounded them. It is, as it was designed to be, a translation of the poetic and imaginative doctrines, splendid imagery, and bold metaphors of the Koran—an embodiment, in short, of the religion of Mahommed, which had beautiful and attractive features, and was rich in all the graces of Oriental poetry. Geometry was never so successfully invoked and made to form such varied and harmonious combinations, as in the planning and decorating of the buildings of the Spanish Moors. In no other style were the leaves and flowers with which nature decks the earth so successfully treated in their application to the enrichment of architecture. Where, in a Gothic interior, large surfaces were covered with tracery, as in Henry VII.'s chapel, there is more or less alloy of monotony; but in the Alhambra all is endless variety and harmony. The fairy tracery, moreover, while it invests it with the embodiment of a thousand day-dreams, entirely keeps its place. It clothes, but does not disguise, the limbs of beauty.

The Saracenic, of India, is that of Persia ennobled. It is the Persian style of architecture (which the Moslem conquerors introduced as they did the Persian language, or a dialect of it), with greater majesty of proportion, imparted to it by the Hindu, on which it was based, and by its frequent employment in the composition of tombs—buildings in the power and grandeur of which the genius of Mahommedan design seems to have achieved its greatest triumphs. Mosques and tombs could be pointed to in this gem-fraught land, which would prove that the style of the Saracens could rise to the solemn and majestic, and unite grandeur of outline and composition, with extreme delicacy of detail.

There is something of the same quality about the great mosques of Constantinople, which, for internal majesty, owing to their broad, simple, and uninterrupted expanse,

and their noble roofs, which are a combination of domes and semidomes, are unsurpassed by any other temples East or West. The Ottoman Turks are not deemed a very artistic people, but like most nations of Northern origin they had greater boldness in construction than their Southern predecessors—the Saracens; and they had learned from the Byzantine Greeks the capability of the dome, and the right mode of treating it. It was to the latter circumstance that they were mainly indebted for their greatness of manner.

A remarkable characteristic of the architecture of the Mahommedans is the constant insertion of circular-headed openings, within square panels, and the use, in their horizontal general composition, of the pointed arch, a feature, the introduction of which into Gothic, gave such an impulse to the vertical principle, and upward growth of all other features. I cannot help thinking it a matter of some surprise, that their natural feeling for the softer species of forms, did not lead them, despite any constructive convenience of the pointed arch, to adopt the round arch of the Byzantines, which would have been more congenial with the general spirit of Moslem architecture. That there was no insurmountable bar to its admission is evident from their adopting it in Spain, where, in the best age, the pointed arch does not appear. The bulging of the dome by the Tartars in Persia and India, though picturesque and pleasing on a small scale, was, I think, an unarchitectural expedient, and one injurious to its majesty and grandeur.

Mahommedan princes have lately shown a predilection for the architecture of the west, which is as much out of harmony with their climate and scenery as any Greek temple could be in England; while their own native styles, which are capable of adding charms to already enchanted lands—appear to have fallen into comparative disesteem. More than one of them have virtually died out, and all have been more or less corrupted by European influence. It is to be hoped that increased intercourse between east and west, so calculated to promote the good of both, may be carried on without so disastrous a result as the destruction of oriental

taste. Europe is paying back with interest what she owes to Asia of knowledge and civilisation generally. But she will be making but an ill-return for her obligations in respect of art, which are no less remarkable than those she lies under in reference to any other branch of intellectual culture, should her influence lead to the gradual extinction of the beautiful and poetic styles which we have here been reviewing.

NORMAN SICILIAN.

In all countries have styles of architecture been, more or less, modified by the influence of other styles practised in their neighbourhood, or in any way brought into contact with them. Most of those we have hitherto considered were generated by the mingling of elements of two or more styles. Styles intrinsically beautiful and harmonious have arisen from the fusion of elements drawn from diametrically opposite points in the sphere of art; and some of the most beautiful buildings in the world are those in the production of which the richer and happier fancy of the east has come to the aid of western genius, and reclothed its soberly decorated framework in more glowing and luxuriant hues. Those most interesting phases of the art practised by the Mahommedan nations were, as we have seen, nothing more than the Byzantine, Hindu, Sassanian, and other styles kindled into brighter and gayer life by the superb genius of Asia; whose beautifying influence has been felt, through the medium of its architectural creations, in styles nearer home, as in several Italian Romanesques—Apulian, Spanish, &c., as well as in the various pointed Gothics.

But nowhere, perhaps, is the blending of the characteristics of different styles so distinctly seen as in Sicily, where, owing to its insular position, and its architectural history being distinctly understood, we can clearly trace the fusion of three well known and complete styles, and contemplate its result, which is in a high degree beautiful.

When the Saracens conquered the island in A.D. 827, a

style must have been developed by them out of the previously practised Byzantine, constituting, probably, a distinct variety of Saracenic and Mahommedan architecture. The adaptation and application of this Sicilian Saracenic to the erection of churches, planned by Roman priests who attended the Norman conquerors of the island in the eleventh century, produced a mixed style of singular beauty, called the Norman Sicilian, the peculiarity of which is the mixture of Byzantine and Saracenic feeling in detail and decoration. It may be considered a combination of the Byzantine, Saracenic, and Italian Romanesque styles, with some little of Gothic feeling, perhaps no more than what attached at the time to the Italian Romanesque. The churches follow the Roman Basilica in plan more than they do the Gothic cathedral, and are without vaults.

The Norman Sicilian is a pointed style; but the pointed arch was introduced by the Saracens, and not for constructive but æsthetic reasons. In it two most beautiful modes of internal decoration are appropriately combined, the whole of the lower part of the walls being incrusted with slabs of marble or porphyry, symmetrically arranged as a basement for mosaic paintings above, in which the pictorial art is embodied in its highest and grandest forms. This latter is the prevailing element of the style, so much so that the architecture, refined and beautiful as it is, seems subordinated to the sister art of painting—chiefly a vehicle for the exhibition of her loftier ministrations.

Its chief examples are the cathedral of Monreale, and the cathedral and churches of Palermo, some of which are among the most brilliant and fascinating of architectural creations.

ROUND GOTHIC.

BY the middle of the fifth century the great central trunk of Christian Romanesque, which was a sequence of that of the Roman, had become narrowed by the branching off eastward of the Byzantine, and was confined chiefly to Italy and the west. It was destined to be restricted still more, and limited chiefly to south Italy, and parts of France and Spain, by the flowing from it, soon after, of the great Teutonic branch of art, the unpointed form of which I shall here call Round Gothic, a term I believe now generally accepted, to distinguish it from the preceding and contemporary Romanesques.

The branching or separation of this style is more distinct than that of the Byzantine. The change from the Romanesque parent into the Byzantine, and from the Byzantine into the Saracenic, had been chiefly in detail and decoration, the last named styles being indeed different species of Romanesques—a combination of round columns and arches, though much modified and entirely re-clothed; but the change into Gothic was in the anatomy of its edifices, which was entirely re-organised in the process, though it began probably from ignorance or contempt, on the part of the style-formers, of the classic principles of proportion embodied in their Romanesque prototypes.

From imitation, in ruder materials, by the various tribes

who overthrew the Roman empire, of the Christian Romanesque churches in the various countries in which they were settled, with little regard for their proportions or refinements, arose the first germs of the Gothic style. In course of time a feeling for, and attention to, self-consistency and truth, would come to supply the place of classical guidance; and decoration, in which national feeling and fancy were indulged, would be made to follow and take its tone from the construction. Deviation from the Romanesque prototypes would be accelerated by the introduction of the vaulted roof, causing an increase of vertical, and a decrease of horizontal lines; and this in time would beget in the mind of the architects a feeling for the aspiring principle, and lead them from a sense of its fitness in God's house to make it their aim, if it had not already been suggested by the vertical structures of nature in their own northern forests; which indeed it is probable would from the first bias their mind in favour of loftiness rather than of horizontal extension in their works.

Be this as it may, sooner or later the Romanesque form of art they at first copied became impregnated with fresh elements, and inspired with a new principle of composition which entirely revolutionised it, and led in course of ages, to a new style, which, unlike its parent, could indulge in a seeming lawlessness of proportion and combination, though equally true to nature with the Greek itself. The genius of the Christian Romanesque, Byzantine, and Saracenic styles was horizontal, but in round-arched Gothic the horizontal gives way to the vertical, and the sentiment of upward growth for the first time displays itself in architecture. The horizontal cornices and strings are gradually decreased or their continuity interrupted. The vertical lines are increased by the grouping of pillar-shafts, and the introduction of vaulting shafts above them to receive, and harmonise with, the vault-ribs; the pilaster on the outside is supplanted by the buttress, a feature in the after-development and perfection of which the rays of statical science were focussed till it assumed a fitness of expression to its particular purpose as

great as that of the Doric column of the Greeks, to which it bears striking analogy. Partly in sympathy with these changes, and partly in obedience to the demands of a northern climate, the roof rises in pitch, and above the clerestory roof is seen another mass in the shape of a tower, a feature which afterwards played a conspicuous part in the drama of architecture.

Thus was the Gothic developed from the Christian Romanesque, which had been impregnated with a new principle by the spiritual and artistic energies of the Ostrogoths and Lombardi, in Italy and Germany—by the Franks and Burgundians, and Normans, in France—by the Saxons in England—by the Visigoths in Spain. Soon after its birth, various refining influences were exerted on its form and character: its early path was lighted by existing styles, and, above all, by the Byzantine, which showed its power more particularly in Germany. In Italy it would be affected by the Italian Romanesque, still practised in its vicinity, which gave to the Lombard-Gothic a greater degree of refinement than the other branches.

Its generation, however, from its Christian Romanesque parent is totally unlike that of its sister the Byzantine, which was produced by a process of refinement on the common progenitor. The Byzantine arose amid the light of Greek classical refinement, and in it beauty and life were almost twins. Gothic on the contrary, originated in the darkness and corruption of Teutonic barbarism, and through slow processes, arrived at a state which exhibits simultaneously the quintessence of poetic beauty, and the most marvellous constructive skill. In the hands of the Barbarians all classicality was trampled on and lost, but out of its ashes arose the phœnix Round Gothic, which in its turn gave birth to the Pointed Gothic, a style possessed of a degree of refinement and grandeur that the Byzantine never reached.

Let us picture the general history of the working out of the style in question by one broad and dark stream flowing out from the Christian Romanesque to the westward at the latter end of the fifth century. It is broad, for it extends

over Lombardy and all transalpine Europe, and dark and troubled by the confusion of the Gothic with the classic spirit; for centuries it is undistinguished by any local differences, and truly Gothic or barbaric in character. That eastern portion of it, answering to Northern Italy, would first, probably in the seventh or eighth century, begin to extricate and divide itself from the surrounding chaos of corruption, and become a separate and distinct stream. This represents the LOMBARD, the style elaborated during their occupation of Italy by the Lombards, a people who, of all the nations concerned in the overthrow of the Roman empire, were the most cultivated, and of the greatest artistic capabilities. The first germination of the Northern Gothic principle began probably among less artistic tribes—in Germany, Spain, France, or England, or during the sway of the Ostrogoths in Italy; but in Lombardy, about the time mentioned, first appeared a distinct and consistent style of Round Gothic. This style was introduced by Charlemagne, about the beginning of the ninth century, into Germany, where it operated as a leaven to the rude Gothic style already worked out, and advanced it to the condition in which we find it in the great churches of the Rhine, in which we may call it the RHENISH.

Germany had no political existence till the time of Charlemagne, when it became part of his great empire—the new Empire of the West. Before his time there was probably a barbarous Gothic already generated, but by him it was advanced through the introduction of the Lombard. Henry the First, the Fowler, the father of Otho the Great, built, embellished, and fortified cities.

At this time the known world was under the dominion of three great powers—the Byzantine empire, the Caliphate, and the great empire of Charlemagne. It is owing to the concentration of the resources of the west under the latter, renewed for a short time by his successor, Charles the Fat, and the political union, and flourishing condition of Germany and Lombardy, under the great Otho and his successors, during the eleventh and twelfth centuries—the first

distinguished by the rise of chivalry and the crusades—it is owing to these that the Round Gothic style attained to such grandeur of development, as it did in Lombardy and the Rhine valley, and that it was so similar in character in those countries.

If the Lombard style was introduced into France by or soon after the time of Charlemagne, which it is by some writers stated to have been, it was merely a more advanced phase of the same Gothic art as the Franks had been endeavouring to work out, since the foundation of their kingdom by Clovis, from the Christian Romanesque, examples of which must have been common in their country.

We have now three parallel streams disengaged from the general flood of Gothic history—the ITALIAN, the GERMAN, and the FRENCH. By and by other streams separate themselves—a SPANISH—an ANGLO-SAXON, and between the German and French, a BELGIAN springs up. The French stream, owing to the plurality of nations in France, separates into several important branches of greater or less distinctness—viz., FRANKISH in the centre, with the BURGUNDIAN on the east and the NORMAN on the west, which latter was probably elevated to the condition it assumed in the eleventh century by influence from Germany or Lombardy, if not from a source nearer home in the Burgundian, which was an earlier branch. The Lombard stream also from similar causes shows similar subdivisions, but more numerous and less defined, which extended more or less into the pointed period. The VERONESE is perhaps the most distinct.

On the Norman conquest of England, the Norman Gothic mingles with and advances the ruder Gothic, called Anglo-Saxon, to the state in which we find it in the eleventh and twelfth centuries in England, if it had not, along with other continental Gothics, exerted an influence on it through Roman missionaries, before that event.

Here, then, the radical flood of barbarous Gothic, issuing in one broad stream from the Christian Romanesque, has branched out into so many parallel ramifications, distinct, but still influencing each other, the deeper and broader ones

enriching the other branches, and swelling the general tide of progress.

The Lombard Gothic, it is probable, was carried by missionaries and Freemasons all over Europe, and facilitated the progress of all other styles. Of all the Round Gothics the Lombard is least removed in character from its parent style, and resembles some of the Romanesques of the South of France. The Rhenish is more vertical, more pointed—and, in short, more Gothic than the Lombard. By increasing the elevation of the tower roofs, it probably gave birth to the spire, and, by its numerous towers and pointed roofs, which were most artistically disposed with regard to general composition, it probably originated the Gothic composition which afterwards prevailed, in the Complete period, in Germany, England, and Spain.

The great period of the Rhenish is coeval with the sway of the Swabian dynasty through their intercourse with Italy, at which time it owes as much to the Lombard architecture as the poetry of the German Minne-Singers owes to that of the Troubadours of North Italy and France. It is inferior, in sculptural beauty and elegance of detail, to its elder sister of Italy, but it exceeds it in grandeur and true Gothic freedom and spirit, and the capability of inspiring those solemn feelings which peculiarly fit it for devotional structures.

The Burgundian, which is nearest to the Rhenish, geographically, most resembles it of all the round Gothics, while the Norman was furthest removed from the character of pure Romanesque architecture, and is remarkable for boldness and greatness of parts, and their full harmony with the masculine and sublime character of the whole. It was the most Gothic in spirit, and ripest for the change into the pointed style which succeeded it. At Auvergne there is a round Gothic style, somewhat similar to the Burgundian which it joins.

In reference to Spain, the Saracenic art, while it warmed the whole of the northern styles, added, through its location in the Peninsula, to the simplicity and grandeur of the Spanish Gothic, which probably showed as many local

varieties at this period as the French, a tinge of Moorish richness which distinguishes it from all others.

A peculiar, almost national style, of round Gothic, a plainer and ruder manner than generally practised elsewhere prevailed in Flanders, dating from the end of the eighth century, or earliest period of the Carlovingian dynasty.

Such is the history of the development of the Round Gothic styles of architecture. It is strikingly similar to that of the modern languages, the formation of which, like that of the styles, may be dated from the beginning of the middle ages. In the fifth and sixth centuries, when the Teutonic barbarians established themselves in the various provinces of the Roman empire, the modern languages first began to assume their form—their deviation from the Latin consisting in the use of articles and prepositions instead of the changes of inflection, and by the employment of auxiliary verbs, to indicate the variations of person and tense. The language of the conquerors blended with that of the conquered, and the barbarous dialects of different tribes contributed to the composition of the modern European tongues. Thus was the modern Italian formed by the contribution of several barbarous dialects; and modern French is a mixture, through the conquest of Gaul by the Franks in the fifth and sixth centuries, of the Frankish and Burgundian dialects with the Latin, which, together with the ancient Celtic, had been the common language of the country, while under the Roman domination.

The Saxons introduced into our island their own dialect of the Teutonic, and this, together with Norman-French, was the grand source of the modern English language. In both language and architecture complexity was substituted for simplicity, which was characteristic of antiquity.

BARONIAL.

The Normans may lay claim to the creation of a Castle or Baronial style of architecture of great majesty and grandeur,

which, whether we consider it as merely an application of the Round Gothic of ecclesiastical edifices to a different class of works, or as a sister-branch of that style, is too important to be passed over without particular notice. It was generated by the union of civil and military architecture—the combination of dwelling-house and war-tower in the formation of that organisation of main edifice and flanking protection, known as the Norman or feudal castle or castle-palace of the Norman kings, barons, and prelates, and with which they strewed all Europe. Like the ecclesiastical branch, it owed something, no doubt, both in its rise and after-development, to inspiration and suggestion from the East through the medium of the Crusades.

The earliest form of the Norman castle was the vast rectangular Keep, such as the Tower of London. The flanking round-towers which completed the fortress did not appear till the thirteenth century, when the main central work of the castle consisted of a square Keep, with a round-tower at each angle, and, when the scale was great, demi-towers on its faces.

These buildings were great achievements in science. In their design was involved the leading principle of modern fortification—the protection of the face—by which they became the parent of the modern bastioned fortifications of Europe, which are but their further development. But they are more remarkable as objects of art or architecture, in its strict sense, adding, as they do, to all the strength and security of the ancient fortress, the convenience and comfort and magnificence of the palace. They are indeed wonderful developments of combined strength and beauty. The stern, square, central mass—the flanking round-towers at the angles, widening gracefully towards the earth, with their varied and picturesque crowning of turrets, battlements, and machicolations, all form a combination of surpassing grandeur and beauty, such as architecture but seldom reveals. These qualities are to be found chiefly in the great Keep; they are participated in, however, by many of the outworks, more especially the entrance gateway, with its flanking towers,

which were important features in the composition, and largely combined strength and dignity with symmetrical beauty. The grandeur and gloom, produced by vaulted ceilings and loophole windows, are a distinguishing peculiarity of their interiors, the architectural ornaments of which, as well as those of the exterior, were such as are found in the contemporary ecclesiastical edifices.

The style became fully developed during the reign of Edward I., which is its grand period, and is seen in its perfection in the castles of Caernarvon, Conway, Beaumaris, Caerphilly, and other magnificent piles reared by that monarch. From this time, an increasing regard for magnificence and domestic convenience and comfort, caused a corresponding growth, or further development, of the civil and palatial elements of the style, as far as compatible with security. Windsor and Warwick Castles, which are still used as residences, are fine and characteristic specimens of the later, and more palatial phase of the style.

The Castle or Baronial style was succeeded by the Castellated, when the fortified residences of the feudal barons gave place to the castellated houses, houses which still preserved the appearance of strength, though incapable of resisting a regular force. They had battlements and turrets, but they were more for ornament than defence. Haddon Hall, in Derbyshire, is a well known example of this style.

To this again succeeded the domestic Tudor style, which cannot but be considered as a descendant of the Baronial. The latter, which must have been the almost universal style of palatial and domestic architecture in Europe in feudal times, had evidently a great and abiding influence on contemporary and subsequent styles, both ecclesiastical and civil, or domestic, into which it breathed much of its vigorous and majestic spirit. But of the Castellated style which immediately followed it, and, through its medium, of the succeeding Tudor, it may be considered the parent. Its spirit and elements live even in the Elizabethan.

I have confined my remarks chiefly to the style as it developed itself in England; but the same general style,

with local variations, is embodied in the feudal castles on the banks of the Rhine, in Normandy, Switzerland, and elsewhere.

Chivalry has shed a halo of poetry and romance, such as attaches perhaps to no other architectural creations, round what remains of these embodiments of feudal power—strongholds of chieftains who once held therein a stern and bloody sway over their trembling dependants, which places them among the most deeply interesting objects in Europe.

POINTED GOTHIC.

FOR the great step taken by the Gothic, in becoming pointed, it was indebted, as is now generally admitted, to the influence, through the medium of the returned crusaders, or of the Norman conquerors of Sicily, of the Saracenic style, which some have gone so far as to call the parent of the Pointed Gothic, which is certainly an exaggeration of the part it acted in producing the change. The Saracenic seems to have done little more than breathe into the Gothic a sentiment of Oriental elegance, and impart the pointed arch. The increased measure of the soaring spirit, the principal change to which that feature led, can scarcely be attributed to the agency of a style which had none of its own, and wherein the pointed arch was an isolated and barren feature, that could well have been exchanged for the round one. Besides, it is not the only element to the introduction of which the Pointed Gothic was indebted for its formation from the Round. The pointed arch had an auxiliary in the operation of working out the style in the painted window, but for which some important features, and characteristic beauties of the style, could not have received their full development.

The parent of the Pointed Gothic is the Round Gothic—a style in which, prior to the introduction of the pointed arch, the vertical had quite balanced, if it had not over-mastered

the horizontal principle, and a degree of solemn and masculine grandeur had been reached highly befitting the sacred purpose to which it was applied. If it was rude and imperfect, it yet contained within itself seeds of refinement and improvement, which time alone, without foreign aid, could have evolved and brought to maturity. The pointed arch, as applied in Saracenic, might have had but little effect upon the style; but it was developed by the western architects, in whose hands it became, through their true appreciation of its capabilities and æsthetic value, a transforming principle to every feature and detail. They invented for it a fitting, varied, and harmonious system of decoration, and made everything sympathise with and assimilate itself to it, in all which there was more honour than there would have been in being its first inventors.

The pointed arch was a valuable acquisition for its greater strength and less horizontal thrust, and for its variable proportions of height to span, which widened the scope of the style, and rendered it more capable of variety of effect. A variable arch was, of course, more in unison with a variable column or pier, and so gave the style more homogeneousness and consistency; and, while it gave impulse to its aspirings, it rendered it more capable of grandeur, being of a graver form than the round. When, in the round-arch period, the column became clustered, and the style broke away from classical trammels, to acknowledge no law as regards proportion of height to breadth, it became capable, by predominance of height over other dimensions, of effects unknown in Romanesque and Byzantine: the introduction of the pointed arch increased this capability, and removed every obstacle to the endeavours of the architects to make their architecture expressive of the sublime sentiments of Christianity.

As is now generally admitted, the pointed arch was first adopted by France, and from its central province, the French application of it issued forth, and was adopted in succession by Normandy, England, and Spain on one side, and by Burgundy, Belgium, Germany, and Italy on the other, to

the entire and universal revolutionising of the Round Gothic style, whose assumption of the pointed form in the various European nations was simultaneous, or nearly so, with the outburst of modern poetic literature in the same countries.

It was the signal everywhere for accelerated progress of the various branches of the style towards perfection, which was so great as to make patchwork of their examples. They had been comparatively sluggish streams; now they were deep, impetuous torrents. Constructive science and decorative architecture were taken up together, and hurried on to a pitch of perfection to which they had never before aspired. Painting and sculpture rose to greater perfection as architecture advanced, producing that happy concord of the arts from which the highest and truest beauty springs, till at length the style attained to what has been called, from its being complete in all its parts according to the full idea of the subject, and its being supposed to have reached the limits of attainable perfection, Complete Pointed Gothic.

To this goal of Complete Gothic which prevailed in most countries of Europe, from about 1280 to 1380, a period which embraces the later geometrical-tracery period and that of the flowing loop or leaf-tracery, the styles in different countries proceeded by different routes, and when they reached it were identical, that is, the Gothic style, owing to a general agreement among the Freemasons and their masters as to the canons of architecture, was everywhere the same, except that from variety of predilection, different features had received their best development and highest beauty in different countries. The French were great in their interiors; but though their portals and west fronts are among the noblest of human works, they were behind Germany and England in external beauty generally. The English cathedrals in presenting their most commanding mass at the centre of the pile, became more correct architectural compositions, truer to the nature of the subject than those of France and Germany; and if to the Germans belongs the merit of fusing the tower and spire, the

English may boast the idealisation of the tower, and claim superiority over all in the construction and beauty of their groined vaults.

The Spanish edifices were superior to both French and German in varied richness of outline. Of the Scotch Gothic I have omitted mention, as it is a fusion of the English style with that of France. It is exemplified in some very noble edifices whose true vigorous Gothic spirit would seem to intimate the presence in Scotland of a far stronger Teutonic feeling than of a Celtic. The Irish Gothic exhibits a more striking difference from the English, and strong evidence of continental and Oriental influence.

To this broad lake of Complete Gothic, the English, French, German, and Belgian streams may be considered as flowing in, and also the Spanish, though, to its full complement of Gothic elements, the Moorish had communicated a Saracenic colouring, which rendered it so far richer than any other. The Italian only is excluded from the list, as it was not perfect Gothic, owing to its non-adoption of the painted window, which was one of the governing features of the Northern Gothic, and to the classic predilections of the Italians. Indeed, though containing the pointed arch, yet, owing to the increasing predominance of the native races over the northern invaders, it is less Gothic in essence than the Lombard it succeeded. So much is it pervaded by a classic spirit, that we may almost consider it a mixed style, like the Renaissance.

No where is the strong classic feeling of the Italians more marked than in their predilections for classic horizontality in architecture, and their refusal to sympathise with the naturally soaring spirit of the Gothic. But though the Italian Gothic does not bear us up with the northern styles into the regions of the sublime, yet, from its classic refinement, its harmonious union of beautiful sculpture, a feature which it transmitted to the subsequent Renaissance and Italian, it is a very beautiful style. It strikingly exemplifies the devotion of the Italians to the sister art of sculpture, with excellence in which they perhaps consoled themselves for

comparative failure in a style of architecture to which they were not and could not be devoted.

The Gothic of Italy is distinguished from that of the West by the absence of tracery in windows—by fresco painting substituting stained glass—by its panelled and cased walls, its non-development and frequent omission of the buttress; by its precious building materials, and the frequent employment of the dome. This style, as might have been anticipated, was the first to die out.

But to return to the Western styles. Though these had reached completely organised and grown-up Gothic, with all its elements fully developed, its race towards perfection had partaken of the fallibility of human operations, for it had lost on its way some degree of the greatness, both in architecture and sculpture, of the early and incomplete Gothics. The Early English, which may be here cited as a type of early Gothic at large, and which was the most harmonious and consistent of all the early styles, inherited more of the grandeur of its Anglo-Norman parent than it transmitted to the succeeding style. The style of our early thirteenth-century monuments lacks the chaste ornament, the exquisite leafage of vine and ivy, and the refined and beautiful sculpture of the style that followed it; but it exceeded it in grandeur, and it is to be regretted that the utmost grace and refinement could not have been superadded to the utmost grandeur, as it was in the Greek, from the career of which that of the Gothic in this respect differs. But it was still a great system in its complete period, and it had the fullest measure of the aspiring spirit, the new-born principle which distinguishes it from all the styles of the world, its chief glory, and what renders it by far the most important and interesting issue of the architecture of antiquity. The tendency of the pointed arch, and the harmonious system of decoration which followed in its train, was to woo the style to greater sympathy with herb and tree, and render its productions more plant-like. No edifices of man are so instinct with the wild-life, luxuriance, and romance of nature, or seem more like structures reared by enchantment, than those it

embodied. Spires and finials are almost literally emulative of the sublimity of nature's vertical organic structures. They are nature's arboraceous productions geometrised, modified by ideas of utility, and the precision and symmetry of human design.

This natural tendency of the style was accelerated by the endeavour of the style-framers to make the Christian temple expressive of its sacred uses, an endeavour which was eminently successful. The Pointed cathedrals of England, France, Germany, and Belgium, were surpassed by the Greek temples in refinement and perfection of form; but never before had architecture responded so truthfully and distinctly to the aspiring heart of man as in those edifices, which are, indeed, Christianity set to the "frozen music" of architecture, and the most fitting conceivable symbols of the sublime faith that reared them. Divested of some depressing imagery, too indicative of a superstitious dread unrecognised by pure religion, they may be taken as most worthy exponents of the spiritual aspirations of man's nature—testimonies in stone of the greatness of the soul, and its relation to the Infinite. Their interiors glow with the heavenward hopes of their builders; and no spectator with a spark of imagination, can fail at once to recognise the overshadowing spirit of religion, that consecrated them for the solemnities of worship.

In the creation of all this, architecture was nobly seconded by the sister art. Sculpture, which, among the Greeks, had been but the apotheosis of human beauty, and, among the Romans an element of luxury and ostentation, became in Gothic architecture the expression of a new and spiritual life—an embodiment of the joys and griefs, the hopes and aspirations of humanity, and, along with painting, was employed to adorn the new temples with the representations of the events and personages of Scripture story.

On the other hand architecture, which had never before been called upon for such vivid expression of the spiritual and eternal, was ennobled by the effort, and rose to its highest level. The Greek was inspired by the Iliad, the

Saracenic by the Koran, but the Gothic possessed, in the Bible, the loftiest informing principle. In some of its greatest examples it seems, indeed, as if the inmost heart and soul of architecture had been aroused—as if, in obedience to a divine call, and actuated by a divine motive, a higher one than any by which it had hitherto been stirred, it had put forth its utmost might, and revealed its sublimest capacities.

After the Gothic styles had attained to this state throughout Europe, the history of which we have pictured by a broad flood, formed as it were by the confluence of several streams answering to the early styles, they again separated to pursue each an independent course. This, unlike the former one which had been the elevation of certain constructive necessities into the condition of art and beauty, was a seeking for novelty rather than excellence, and consequently a career of decline, a descent from the great and sublime to the merely ornamental, from what aims at striking the soul, to what can merely please the eye, or at best amuse the fancy; and at its close the higher qualities have entirely given place to the lower. Simple and chaste grandeur is lost in a blaze of florid ornament—talent has succeeded to genius, flowery prose to poetry.

Different vices made their appearance in different countries, and the Gothic spirit died out in some, long before the style ceased to be practised. The English and Belgian retained their purity to a late period. In Germany, where the Renaissance was latest in superseding it, and where its forms continued longest to be executed, Gothic architecture degenerated into unmeaning extravagance, and may be said to have expired earlier than in any other country, except Italy. What we see of German Gothic in the sixteenth century possessed neither life nor beauty.

The English Gothic, the last phase of which was a modification of the ecclesiastical style to the requirements of civil and domestic purposes, though applied to ecclesiastical uses also, called the Tudor, owing to our insular position, which excluded the influence of Byzantine and other styles,

retained its purity, perhaps, longer than any other. It maintained its pristine vigour till beyond the first quarter of the sixteenth century.

Gothic, of a low, spiritless character, indeed, but unmixed, continued to be generally used in ecclesiastical buildings, and chapels of domestic buildings, down to the middle of the seventeenth century.

But nearly all the Gothics were over-run at the close of the fifteenth and beginning of the sixteenth centuries, by a style of ornament wherein the place of sculpture is supplied by minute panelling, a species of decoration which produced a magical and captivating effect of richness and magnificence. But besides being unmeaning, its richness is only seeming; it is mechanical not genuine artistic ornament. It is like frothy eloquence, or like the hectic efflorescence on the face of one far advanced in a consumption, and cannot yield the pure gratification which the poetry that real sculptural embellishment sheds over it can afford.

This ushered in and led to what was the more immediate cause of the dissolution of the styles everywhere,—namely, the return of a feeling for classic horizontality, which qualifies the vertical, increases the importance of horizontal lines, and causes finials, gables, door and window-heads, all to increase in pitch.

But though the styles declined the system was enlarged, and the resources of architecture enriched to the end. Valuable features were wrought out in the very latest period. The Perpendicular style in England, though it was the most monotonous of all the After-Gothics, and less conducive to the up-shooting expression than the Flamboyant of France, brought with it the fan-tracery and other beautiful and valuable elements. It is easy to see how by taking advantage of this, the modern reviver of the style might give a perfection to his works unknown to Mediæval times. There are elements in all the three styles, or periods, of Gothic, which might be used together in one building; and the *beau ideal* of a Gothic cathedral would probably be composed from all the styles. But in any one of the styles of Pointed architecture

much might be done by avoiding its defects. The monotonous and unmeaning application, for instance, of the ornament in the Perpendicular style was not inherent in its constitution; but attributable more to faults of design in its examples than to the style; and by concentrating the richness, confining the panelling to proper members, and calling in the aid of sculpture, beautiful and artistic works might be produced in the style of the Tudor chapels, buildings of which England may be justly proud.

I mentioned above the Belgian Gothic as having retained its purity to a late period. This branch claims peculiar attention from its, more than any other, exhibiting the style applied to purposes apart from sacred and religious. Besides its ecclesiastical embodiments, which in many respects need not shrink from comparison with those of any other land, Belgian Gothic is embodied in civil and domestic edifices—in town halls, &c., in which Belgium is richer than any other country.

Before 1400 the Pointed architecture of Flanders did not materially differ from that of other parts of Europe; but during the fifteenth and sixteenth centuries it acquired its local characteristics and became distinctly national and peculiar. It was shortly after the beginning of the fifteenth century that almost all the great municipal buildings of Flanders were erected, in nearly all of which there is a great pictorial effect. But the ornamentation in a manner overlies the design, and draws attention from the general effect to the exquisite beauty of the details; in which they resemble the ecclesiastical structures, which betray a marked tendency on the part of the architects to fritter the general effect, and destroy breadth of composition, by overloading the design with ornaments which attract the eye from the mass to the details.

During this period Flemish architects and artists were extensively employed in other provinces; and in the various highly decorated and Flamboyant buildings of Burgundy, Franche-Comtè, and Spain, the influence of the Flemish school may be readily traced.

Thus ended, about the time of the Reformation, the career of the Gothic system, which, for extent of practice, combined with steady progress and successful aims at perfection, is unrivalled in the history of architecture. As its germinal beginnings followed close on the fall of the Western empire, and its end soon after that of the Eastern, its existence may be said to be about coeval with what is called the Middle Age.

Its extinction was owing, not so much to the Reformation, as to the Renaissance coming into favour, with both clergy and laity, at the time. That the Reformation had little to do with it, is proved by the fact, that Gothic architecture was superseded in those countries—Spain and Italy—in which there was no Reformation, as completely as in England and Germany, where Protestantism was most dominant.

Its uniform extent over so many different kingdoms and states of Europe is what, after its rapid and steady progress to perfection, naturally excites most surprise. But it is easily traceable to a sufficient and satisfactory cause. It was owing, doubtless, in part to affinity of race and unity of taste among the Freemasons. But what constituted the lasting bond of unity as well as source of prosperity through the Middle Ages, was the universal power of the Western or Latin Church, and community of religion, which, when the territorial, or political division of Europe was most minute, still preserved a general agreement of style. But for this, notwithstanding the great political ties before referred to, the several countries of Europe might have had styles totally different from each other. Had there been in the Middle Ages a Church of England, a Church of France, and so on, as well as a Church of Rome, we should probably have had no universal Gothic—the architecture of half Christendom, fostered and brought to perfection, as it was by the combined wealth and intellect of Europe. The increase of the spiritual and rise of the temporal power of the bishops of Rome, which, however otherwise detrimental to the interests of religion and humanity, had, in promoting peace and encouraging the arts, the effect of developing and diffusing

Gothic. The Western Church, in truth, was the foster-mother of the arts, by the humanising and subduing influence and control she exerted over the different countries of Europe, pouring the oil of peace on each successive wave of barbarism that spread over them. With the power of the Popes, indeed, the Gothic style seemed to progress; and it was during the time when that power was at the highest—when they disputed with the German potentates the right of creating kings, and trode on the necks of emperors, that Lombard, Rhenish, Norman and other branches of the Round Gothic style were at their highest. And what is noteworthy, Boniface VIII., the last of the great Popes, expired with the great thirteenth century, which had also witnessed the institution of the Inquisition, and the establishment of the Mendicant and Dominican Orders.

In the above account of the different varieties of a style that was universal in Western Europe some important countries will be found unrepresented, and their respective Gothics be looked for in vain. But such countries it may be shown had no claim to the distinction. In Holland, for instance, the Gothic style did not grow up as it did in England and France. The Dutch in the erection of their churches, which are generally of brick, imitated those of the Belgians and Germans, and took no share in the development of the style. Nor can the Gothic architecture of Sweden, Norway and Denmark be said to embody an original and distinct variety of the Gothic style.

Interesting and unique specimens of Gothic architecture are to be found in Switzerland. But lying as they do between Italy and Germany, and the work of races partaking of the characteristics of each, they are a mixture of Italian and German, and cannot be said to exemplify a distinct variety of either Round or Pointed Gothic.

VENETIAN GOTHIC.

In Venice a style of Gothic grew up peculiar to the island-city, into the composition of which, elements so diverse

found entrance, that it claims distinct notice. It is a combination in equal proportions of Lombardic, Byzantine, and Saracenic. The Doge's Palace, built from 1320 to 1350; the Palace Ca d'Oro, about 1350; and the Palaces Foscari and Pisani, about 1400, are its most noted examples.

It rose in the thirteenth, and was fully developed in the fourteenth century, and died about the same time as the general Gothic of Italy.

It employs the pointed arch; but is without buttresses, or other aspiring features. It exhibits a fanciful and Oriental luxuriance of ornament, and a picturesque and refined beauty of composition highly befitting domestic edifices. It seems to me more beautiful and harmonious in the Palaces Ca d'Oro, Foscari and Pisani than in the more celebrated residence of the Doge, in which the northern elements seem to have been less softened and subdued by the Oriental than in the later examples.

MORESCO.

This singularly elegant and graceful style was formed by a most happy and harmonious combination of elements from the Spanish Gothic, and the elegant style of the Moors, which it was superseding in the southern provinces, when the latter style seems to have received, by an infusion of the Gothic spirit, just those qualities it most needed—a power and vigour that rendered the mixed style superior to its Saracenic parent in vigour and spirit, while it excelled its Gothic progenitor in elegance and refinement. The greatest number of examples are to be found in Toledo and the south.

It was nipped in the bud before it had time fully to develop its capabilities of beauty.

INDIAN.

ALTHOUGH Brahminism is the oldest religion of India, and the parent, probably, of Buddhism, yet arising at a very early period out of pure Monotheism, and allied to Sabaism and the Fire-Worship, which did not recognise or require temples or images, its votaries did not build temples till taught by the Buddhists, and they had become mixed with other races.

Owing to this the Buddhists got the start of the Brahmins in architecture, and first invented a style properly called the BUDDHIST, probably about three or four centuries B.C., which as it still lives, is, perhaps, the oldest practised style in the world being more than 2,000 years in existence. It is, no doubt, the parent of the Indian group of styles, a group which stands completely alone, entirely separated from the other forms of architecture in the world, and before the age of Asoka was, perhaps, embodied in timber buildings, which the earlier cave temples by their essentially wooden forms seem to point to.

It is supposed that both the NORTHERN and SOUTHERN HINDU styles and the JAINA style are modifications of the Buddhist—the Buddhist modified, by adaptation, to altered requirements. Mr. Fergusson refers to buildings called "Raths," as transition specimens that link the parent to the off-springing styles.

The principal Hindu style, the Southern, rose, probably, soon after the commencement of the Christian era, and continues almost unchanged to this day, except that the Mahommedan influence has strongly affected it in civil buildings.

The Northern Hindu style appears in maturity in the seventh century. The Jaina arose, perhaps, as early as either; but its flourishing period is the fifteenth century.

The Indian buildings, for the most part, show remarkable soundness of judgment, vigour of fancy and imagination, and sometimes a purity of taste and artistic feeling equal to what is anywhere exhibited. The whole group of styles appears to me to be a true and complete system of architecture worthy to take rank among the great and primary styles of the world, and what we might expect from the high and sublime character of the ancient Indian poetry, philosophy, and mythology, which exhibit the creative fulness of a truly poetical imagination.

The Jaina temples have not the masculine vigour and grandeur of the great domical topes of the Buddhists, some more than 300 feet in diameter, but they exceed them and other works in the beauty and grace of composition and proportion, and in the elegance of their details and decoration. In these respects the Jaina style is supreme in India; and to this is owing its finding favour with the Mahommedans, and its becoming the parent of the Indian Saracenic. A remarkable feature of the Jaina style is the immense variety in the design of its columns, which is indulged in, like the Egyptian, even in a single portico.

The modern Hindu has appeared slightly tinctured with the Moslem style since the sixteenth century.

In the sixteenth century there rose, under the hands of Hindu architects, by their adoption into their own ancient system of the arcades and vaults of the Saracens, a mixed or secondary style, which may be termed the Moslem-Hindu—a style of great beauty, perhaps greater than either of the parent styles had shown.

CASHMERIAN.

There is a style in India which has no connection with or relation to the group above described, practised by a people of an unknown race, and of an unknown religion, and whose examples, chiefly temples, are found principally in the vale of Cashmere.

It has but lately become known, but has attracted much attention from its striking resemblance to the ancient Greek, the shaft of its order of columns being almost identical with that of the Grecian Doric, and its difference from all others, either in India on one side, or Persia on the other. It is a trabeated style, and numbers among its few elements the tre-foiled arch, which is used over doorways, and is a very prevalent feature. Being unlike anything else in that part of the world, its features must have emanated from some foreign source, and, perhaps, become blended with native principles of construction.

Mr. Fergusson suggests that it may be a remnant of the Greek Bactrian kingdom, which it very probably is. There can, I think, be little doubt of its Greek parentage, as its resemblance to the Greek style can scarcely be accidental. Its earliest existing example is of the eighth century A.D., but its origin probably extends many centuries farther back. It continued to 1300 A.D., the period of the Moslem conquest of Cashmere.

CHINESE.

It has been usual to refer Chinese architecture to the tent as its prototype; and there is much in the forms and material, which latter is chiefly of wood, to favour the theory. But while unsupported by what is known of Chinese history, the roof curves that remind us of the tent, may be otherwise accounted for—on the principle of utility and beauty.

Chinese architecture, as Chambers remarks, has, at least the merit of being original, though it would seem as if some of its forms had been hinted at in India. Originality, however, is no great merit when it stands alone, unsupported

by others, as is the case in the architecture of the Chinese, which is as remarkable for its ephemeral character and its low grade.

Of Chinese buildings the pagodas, or towers, the pailoos, or memorial arches, and tombs, are the most satisfactory objects in the eye of an architect, and look most like architecture. But the style is a whimsical and senseless one, void of all principle, and innocent of most of the features essential to beauty and grace, and the higher qualities in architecture. And though constructive skill is everywhere remarkable, the best buildings show little or no artistic feeling on the part of their designers, and are utterly unworthy of a people so highly civilized and refined as the Chinese, a people who, ages before the Europeans, made those discoveries in science which have revolutionized the world—the art of printing, gunpowder, and the magnet.

The cause of this, I believe, will be found in the unpoetic character of the nation: in the Chinese intellect, reason, and not imagination, so essential to greatness in art, or, indeed, to the existence of true art, was the predominant element.

The poorness of the architecture is in some measure redeemed, in the first-class dwellings, by gaiety and brilliancy of colour, which is the most important element of the style, and pleases us in spite of the want of the higher architectural qualities, owing to its appropriateness to the low grade of the forms it accompanies.

The temples, which are half monasteries also, partake more of the character of domestic architecture in China than in any other country, and, as architectural objects, may be classed as such.

PERUVIAN.

This style is merely Masonic form, without columns, pilasters, or arches, and almost wholly without mouldings or sculptural ornaments. It is an essentially different style to the Mexican, and by a different race, but bears a striking

resemblance to the Pelasgic of Italy, a resemblance which if accidental, is a very remarkable coincidence.

The duration of the style was about three centuries, in which time it advanced from the rudest polygonal masonry to as perfect a kind of squared masonry as is anywhere to be found.

MEXICAN.

The Mexican style was originated and its more important monuments built by the Toltecs, or Toltecans, or, if these were not aborigines, by some still more ancient nation. The Astecs, by whom the Toltecs were superseded about the twelfth century, and who are believed to have been Red men, were far less civilised; but by mingling with a remnant of the Toltecans they reached a degree of civilisation to which they could never have attained in their native state, and continued the style to the time of the Spanish invasion. It is a trabeated, columnar style, and contains the horizontal arch. It exhibits inordinate exuberance of carving, great variety of sculptured forms and material, and numbered hieroglyphics among its elements; from which, and the existence of the pyramids, the style is supposed to have affinity with the Egyptian. How any connection with that style could have arisen does not appear. If it had none it is the most isolated style in the world.

The style presents itself to us chiefly in Teocallis or temples, and palaces, the former of which are always pyramids, square in plan, with a platform on the top, on which the temple, properly so called, always stood. The palaces are very like the temples, but on lower pyramids, oblong in plan, and of great extent and grandeur.

The great Teocalli or temple called the "Pyramid of Cholula," 1,440 feet base, 177 feet high, resembles the Tower of Belus as described by Herodotus. It is in eight stories.

The most celebrated temple is the great temple at Palenque supposed by Lord Kingsborough to have been imitated from Solomon's temple at Jerusalem. It is of Toltecan erection.

ITALIAN RENAISSANCE.

HERE we return, not immediately, but through the medium of a very interesting transitional style, to the pure columnar architecture of the ancients—that parent form which originating, or at least first presenting itself to our notice in Egypt received its perfection and idealization in the temples of Greece. Italy, which had been the scene of its application to the varied purposes of life—where mingling with Etruscan elements it had become crowned by arch and dome, and grown into the main central stream of architectural history, which subsequently branching into Byzantine, Saracenic, and Gothic varieties, gave birth to nearly all the styles of the world—this poetic and artistic land naturally became the scene of its first revival in Europe.

This event took place in the thirteenth century—an earlier period than might be thought propitious to that breadth of mind and purity of taste necessary to a perception and appreciation of the claims of the antique, however favourable to the prosperity of Gothic art, which was a thing of quite a different spirit—a spontaneous creation—a necessary and natural efflorescence, so to speak, of the medieval religion, and which, owing to the skill of the Freemasons, who were

a semi-ecclesiastical order and an instrument of the papal power, was then in its prime of strength and beauty. It was a book-burning, heretic-hunting age; philosophers and particularly mathematicians, were looked on as dealers in the black art, or at least as of doubtful orthodoxy. Of mathematics and physics even the clergy were ignorant—so ignorant that, as Anthony à Wood says, they knew no property of the circle but to keep out the devil, and thought the points of a triangle would wound religion. But the thirteenth century witnessed a change in more than one department of intellectual enquiry. It is a significant fact that painting, sculpture, and architecture became freed from their thraldom at the same time as physics and mathematics. Cimabue, Nicola Pisano, and Arnolfo di Lapo, the fathers of painting, sculpture, and architecture, respectively, were contemporary with Roger Bacon, the founder of experimental philosophy, by which tyranny and persecution were doomed. The waters of barbarism which had overspread Europe were abating; Italy, the Ararat of the intellectual world, was heaving her head above the floods, and the revived art, like the dove from the ark, could find rest for her foot.

In the century in question the School-men, with Aquinas and Duns Scotus at their head, were still all-powerful in Europe; but on the threshold of the next appears the three renowned fathers of Italian literature, Dante, Petrarch, and Boccaccio, whose contemporary was Giotto one of the greatest names of which our art can boast.

The first awakening of antique art in the West was through the increased intercourse, occasioned by the Venetian conquest of Constantinople A.D. 1203, between the Italian and the Byzantine artists. Among the pupils of the latter was Nicola Pisano, the father of modern sculpture, who chiefly contributed to the great influence which that art exercised over architecture, both Gothic and Renaissance, and which rendered the Gothic architecture of Italy so rich and beautiful in sculptural adornment. The effect of his Byzantine tuition seems to have been to lead him to nature and the ancient models, by reference to which he formed a

new style of sculpture which had much of the character of the antique.

Being architect as well as sculptor, he could scarce fail to exhibit his classical predilections in his architectural works, wherein we probably see the earliest dawn and day-spring of the Italian style of architecture—the earlier phase of which has received the name of the Renaissance, signifying Revival or Re-birth. After the time of Nicola Pisano, though he exercised great influence on the works of his son, Giovanni, and descendants, Andrea and Nino, yet, owing to the strength of the Gothic spirit at the time, it made but slow progress for many years.

The strong classic feeling, however, of Arnolfo di Lapo, who was contemporary with Giovanni da Pisa, and has been called the father of modern architecture, affected the style of the Cathedral of Florence, and gave it a transitional character between Gothic and Italian. The transitional style afterwards more vividly exemplified itself in the Loggia dei Lanzi, situated in the chief piazza of Florence. It was designed by Orgagna about the middle of the fourteenth century, in the course of which the style grew to consistence and fully developed itself.

It was mainly formed as already intimated by the blending in various ways and proportions of the two styles, Gothic and ancient Roman, and in its incipient state would variously show itself, I take it in different buildings. In some a mere classic feeling would be seen influencing the Italian-Gothic; in others the classic detail or orders would be applied to the clothing of Gothic compositions; while in a third incongruous mixtures of the two styles, of details as well as main forms, would take place. Its first step of progress would be the ridding itself of Gothic detail, when its career would become more steadily directed to an increase of classic and decrease of Gothic form and character, till at last the classic predominated, and the style appeared as a free application of antique features and details, under the influence more or less, as regards composition, of the spirit of the expiring or already departed Gothic, which in the Italian

Renaissance, however, was always much fainter than in that of other countries.

Circular archivolts, springing immediately from slightly relieved pillasters, with simple but usually tasteful enrichments of foliage and carved mouldings; and plain continuous horizontal cornices between each ordinance, separating the stories, are the most striking characteristics of the general style. Columns are sometimes, when the position requires them admitted, along with the pilasters; but columns supporting entablatures are rarely seen, and when they do appear, play a very subordinate part as compared with arches, with the beautiful diversities and combinations of which architectural effect was chiefly sought.

Its system of ornamentation was mainly derived from the gorgeous styles of Byzantium and the Saracens, and gradually unfolded itself by the absorption of new elements, among which were many very original conventional forms, till the full formation of the style, which at last comprehended scrolled and conventional foliage and tracery, natural foliage, fruits, flowers, and arabesques, grotesque and natural renderings of man and animals, medallions with portraits, cartouches or scrolled shields and fretwork. It was not till the first half of the fifteenth century that the grottesque or arabesque ornament was introduced, which was the germ of the arabesque style, afterwards more fully developed by Perugino and Raphael from observation and study of the antique. The cartouche or scrolled shield appeared about the middle of the same century. But the chief features of the style throughout its career were its foliage and tracery, which it derived from the Arabians.

Thus composed, Italian Renaissance was a free but enlightened and graceful adaptation of the ancient forms to modern ideas and purposes. Though compounded of revived antique and adopted contemporary forms, it was a highly original style that evinced a lively perception of the beautiful, a refined and graceful fancy and a freer play of imagination than the more stately style that followed, and possessed beauties that were not transfused into any of

its transalpine branches. It exhibited the most masterly application of sculptural decoration, which it intimately and harmoniously blended with its structural forms. Indeed all its various materials, from whatever sources, and they were many, almost every one then open to it—past and contemporary styles of architecture, Roman, Byzantine, Saracenic, Gothic, with nature's beautiful creations, were fused down and recast in its formation, with a refinement of feeling that only a study of classic and oriental art could produce.

Perhaps its most interesting features and those in which consisted its greatest excellence were its mouldings, capitals, and sculptured ornaments drawn from natural and antique sources, which were artistic, varied, and exceedingly beautiful. Capitals were not repetitions of all former ones, but original designs on which taste and invention were exercised.

This style from Florence, where it arose, extended into Lombardy and the Duchy of Urbino, in each place developing itself in a somewhat different manner to the others, giving rise to the more marked distinctions of schools which prevailed at a later period. In Tuscany its examples were generally massive and plain; in Venice and Lombardy with the same antique basis, we find a freer and more licentious system of design, and the style became rich in beautiful examples, which led to much of the richness and beauty of the French school. In Rome the Umbrian school of architects, which was somewhat more antique in spirit than the others, being influenced by the presence of the Florentine and Lombard artists, who flocked to the eternal city, the style was of a mixed, varied, and somewhat less definite character. In Ferrara and Bologna, and in many Lombard cities, it became somewhat modified by the use of terra-cotta, and exhibited itself in buildings of that material of great interest and beauty. The Campo Santo, at Milan, is an example of the application of the same material, which is therein wrought into a profusion of intricate architectural ornaments.

In Venice and the Venetian cities, with a stronger tinge

of Byzantine richness of decoration, some measure of which was carried into the succeeding Italian style, it produced many of its best works, and reached its perfection of beauty in such edifices as the schools of San Rocca and St. Mark, and the Vendramini and old Cornaro palaces, all by the Lombardi, and built in the latter part of the fifteenth century. The Dario Palace and Casa Visetti are exquisite examples of the style applied to smaller works.

In the church of Sta Maria dei Miracoli in the same city, we have a most graceful and perfect specimen of Renaissance architecture applied to ecclesiastical purposes. It was designed about 1480, by Pietro Lombardo, who, with his sons Tullio and Antonio, and others of the same family, have furnished and decorated the sea-girt city with monuments of their taste and genius, which gave an impulse to architecture in Lombardy. The church of S. Zaccaria, also in Venice, is by one of the same family. The Certosa, at Pavia, by Ambrogia Fossone, and the great court of the Hospital at Milan, are also advanced specimens of this graceful style.

Such was the general style of Italy till the end of the fifteenth century, when it gave place to the Cinque Cento, or full Italian. It did not, however, cease to be practised on the introduction of the severer style, but continued in Italy, and was employed concurrently with it as a distinct style through the sixteenth century; and sometimes it was mixed with it. It had a good effect upon subsequent styles: many later productions of the Roman school after the time of M. Angelo are in a bolder and more pictorial manner, through the engrafting of it on the Italian of the day.

It is out of this later development—this continuation of the style—that the various transalpine versions or offshoots flowed, and not out of the earlier, which had passed away before any Western nation had become a recipient of antique art, or its influences. Had the Renaissance of Italy died out on the introduction of the full-grown Italian style in the fifteenth century, it is probable neither our Elizabethan, nor the French, or Spanish Renaissance styles would

have existed; and that the various Western nations must either have adhered to their respective Gothics, or have taken at once to the full Italian.

These off-shoots of the Italian Renaissance stand at different distances behind the parent style in classic purity and grace of form, and harmony of decoration, as well as in consistency and truth, through the antique being less understood and felt in the North and West than in Italy, where the Gothic had not, nor could have, the powerful influence it had on this side of the Alps, or so strongly infuse itself into the current style. Indeed, in Italy there was no Gothic properly so called so to infuse itself; the Italian Gothic, especially that of Venice, having little of the essential, aspiring spirit of the Northern styles.

In each country, too, what was derived from the Italian was greatly modified by peculiar national feeling, as well as by artistic disability and inferiority of resource. As the same seed falling on different soils must produce different fruit, so these Renaissance styles, though they had their source in the same parent style of Italy, soon widely diverged, and became very dissimilar phases of art. Generally, each showed the same predilections as regards form and proportion, as well as decoration, which had been exhibited by its Gothic predecessor, of which, at first, it was merely a reproduction in a new and classic dress.

ITALIAN.

IT is probable that the truly Classical Italian style first appeared in the works of Brunelleschi (1377-1444), who, being the first to infuse a purely antique spirit into his works, is called the restorer of ancient architecture in Europe. The cupola of the Cathedral of Florence, the erection of which opened the way to the greatest architectural enterprises of modern Europe, the church of the Holy Ghost, and the Pitti Palace in the same city, may be cited as examples of his style. The last-named building is said to exhibit the first use of the balustrade, which is here composed of small Ionic columns. Brunelleschi was followed by L. B. Alberti, of a noble family of Florence, who emulated the achievements of his predecessor, and, in some respects, excelled them. The churches of St. Francesco at Rimini, and of St. Andrea at Mantua, with the Palace Rucellai at Florence, are among the best of his correct and elegant works, which are characterised by a most judicious and artistic treatment of his materials. His literary work, entitled *De Re Edificatoriâ*, which shows great knowledge of construction, and a profound study and appreciation of the works of the ancients, did much to promote the success of the new movement; as did also the publication, in 1499,

of a singular work by Colonna, written with great spirit, and exhibiting high poetic beauty, entitled *Polyphili Hypnerotomachia*, or *Dream of Polyphilus*. This book had a magical effect in exciting throughout Italy a desire for the full and pure restoration of the architecture of the ancients.

Michelozzo, a scholar of Brunelleschi, and other Florentine architects, followed Alberti, and were nobly seconded in developing and applying the new style by Bramante, a Roman artist, who had practised in the former style. The Belvidere Court of the Vatican; the Court of the Loggia, and the Sora Palace at Rome; the small domed Church at Lodi; and the dome of the Church Santa Maria delle Grazie at Milan, are specimens of his graceful but somewhat timid manner of applying the Antique to modern Italian purposes.

Peruzzi made a bolder and broader application of the Antique, and showed greater freedom and intelligence in the use of his materials, as witness the palaces Farnesiana and Massimi at Rome. His works are among the best of the period, and show the purest forms and profiles, and a perfect harmony of parts. He was seconded by Antonia Sangallo, esteemed for his simplicity of form, real and apparent solidity, justness of proportion, and tranquillity of decoration; and by Raphael, whose works display the same purity that distinguished those of his uncle, Bramante. In the hands of these, and of Giulio Romano, Sebastian Serlio, Galeazzo Alessi, M. Angelo, Vignola, Pietro Ligorio, with San Michele, Sansovino, and Palladio, the style of ancient Rome was reanimated in all its grace and grandeur, and so modified and applied to modern requirements as to be rendered a distinct style, and in some of its phases a truer and more consistent one than its Antique prototype.

This style, the best phase of which being referred to the sixteenth century, has been called the Cinque Cento style of Italian architecture, retained its full meridian splendour during the first 70 or 80 years of that century all over Italy, which was then, as in the two preceding ages, far in advance in art, in poetry, and literature, of all the rest of Europe.

Of the creators of this style, the greatest and best were those of the North. The works of San Michele at Verona, and Sansovino at Venice, are amongst the most successful ever reared for harmony and beauty of form, and refinement and elegance of detail. The last-named artist, whose works display a great amount of well-applied sculpture and carved ornament, added to the resources of window decoration by the invention of the coupling of columns within the thickness of the wall. Palladio's works exhibit a greater use of insulated columns than is seen in Italian architecture generally, with great harmony of composition, elegance of proportion, and beauty of detail. His happiest invention was, perhaps, the combination of major and minor orders, which is seen to the best effect in the Basilica of Vicenza. Giulio Romano practised a freer style than any of these three artists. His works at Mantua are wanting in purity of form, but they are remarkable for variety and originality.

Of other masters Vignola alone, perhaps, is entitled to be associated with these Northern ones. His works are distinguished for elegance, combined with solidity, and the absence of all evidence of caprice; being the issue of a fruitful imagination, under the guidance of a pure taste and sound judgment, which qualities he possessed in perhaps a greater degree than any architect of his century. M. Angelo, as might be expected, exerted a great influence on the style and works of his contemporaries and successors generally. Over some artists, as for instance, G. della Porta, D. Fontana, Ammanati, &c., he ruled with even a despotic sway, and not always for good. He infused a new spirit into the style by the example of a bolder and more pictorial treatment, and greater breadth in the disposition of masses; but, too wild in his conceptions for the sober art of architecture, he became its first corruptor, by setting at naught its essential principles. The abuses introduced by him were sown broad-cast by his numerous partisans and imitators, who thus paved the way for the still wilder caprices and absurdities of Borromini.

Besides the pictorial mode of ornamentation, consisting of

Fresco pictures, which the style may be said to have inherited from the preceding Gothic and other styles, and which made the picture predominant, the wall secondary, and in which architecture was often too much subordinated to and injured by the sister art of painting, another mode of ornamentation peculiar to the Italian style made its appearance. It had grown up out of the grottesque, or arabesque ornament, which was introduced in the first half of the fifteenth century, as an element of the Renaissance, and was fully developed and perfected by Perugino, and his pupil Raphael, assisted by Pinturicchio, from study and observation of the Antique. It is best exemplified in the Sala di Cambio, at Perugio, by Perugino, and in Raphael's celebrated decorations of the Loggia of the Vatican; and consists generally, to quote the Crystal Palace Hand Book, "of an arrangement of colour, in which a white ground plays a most conspicuous part, serving as a field on which are painted, on a small scale, every variety of objects that can be imagined—figures, fruit, flowers, birds, animals, fish, landscape, shells, curtains, marble and bronze panels, &c., directly imitated from nature, interwoven with scrolls and patterns of a completely conventional character. Ornament is heaped up with an apparently boundless profusion, and yet breadth of style is preserved, by keeping such coloured grounds as are introduced, firm and solid in colour, and by so diminishing every object in bulk, as contrasted with the unoccupied area of the ground colour upon which it is painted, as to allow that colour to predominate, and at a little distance to appear rather fretted with a diaper, than covered with ornament demanding attention. The balance in the best examples, as at the Villa Madama, is so happily maintained, that no one portion of the wall attracts attention more than another, no one ornament or portion of the wall starts forward before the rest, and the eye, pleased with an universal richness and intricacy, as in regarding the decorations of the Alhambra, wanders delighted, neither oppressed nor confused." It is a system of ornament which, while it enabled the general style to emulate the grandeur of

the Byzantine and Gothic, the Mosaic and gold grounds, and other gorgeous elements of which it superseded, and raised it to the highest splendour, through the addition of colour, to the purer beauty of form, differed from that of preceding styles in its forms, being adopted not as symbols and for the purpose of teaching, but to give pleasure by their beauty of composition and colour, wherein full scope was given to the imagination.

With these two systems of mural painting and decoration, along with the highest efforts of the sculptor in bass-relief and statuary, which the genius of Italian design is also capable of embracing, a system was formed, surpassingly rich in its constituent elements and resources. Its exclusion, or neglect of symbolism, the application of its Arabesque and other ornaments, as an appeal to the sense of beauty rather than to the intellect, which has been considered by a certain class of critics as its damning defect, was, I consider, the natural result of a new state of things—advanced civilisation —extended education. The æsthetic ornament replaced the symbolic of the Gothic, because symbolism was seen, and felt to be, no longer needful. Architecture's office of teacher had been superseded by the printed page, on the invention of printing, and diffusion of education among the people; and henceforth, the will and the affections would be best operated upon, and doctrinal truths inculcated through the medium of literature.

Among the numerous examples of the perfected Italian architecture of the sixteenth century throughout the Italian Peninsula, a considerable difference may be observed in the mode or manner of applying the Antique elements to modern purposes, arising from difference in the political condition, and other circumstances, of different cities, as well as variety of taste among the great artists concerned in the revival. Local distinctions became visible during the period of the Renaissance; but now we have three several schools, or sub-styles—the Florentine—the Roman—the Venetian. Some few words in explanation of these schools will be necessary here.

The first, the Florentine, is distinguished by the confinement of its decorations to essential features, such as windows and doors, which alone received the orders of columns and pilasters; and to boldly projecting cornices of an original and grand character. Sculptured friezes, strings, &c., expressing internal division, profuse rustication, and arch-covered windows with a central shaft, are amongst its other characteristics. The city of Florence possesses many stately examples of this style, which evidently grew out of the unbuttressed domestic Gothic style of Tuscany; where, in such buildings as the Palace Buonsignori, at Sienna, which is of the thirteenth century, and still more palpably in the fortress-like Public Palace in the same city of the fourteenth, we see the germ of the peculiar characteristics of the Pitti Palace and other productions of the school, in which the Gothic elements of the parent style lingered, showing themselves more particularly in the arch-within-arch and centre shaft of the windows. The Palazza Ricardi, by Michelozzo, the Pitti Palace, by Brunelleschi; the Palazza Strozzi, by Chronaca, are among its earliest and best examples.

The Florentine school, which was founded by Brunelleschi, numbered among its members Michelozzo, Alberti, Pallajuolo, surnamed Chronaca, Benedetto da Majano, B. d'Agnolo, B. Ammanati, and others.

The Roman school, to quote Mr. Garbett's description of it, "is less definite, less a style than either of the other two, because often verging on their limits; its earlier works resembling the Florentine, and its latest, the Venetian; but its intermediate and best efforts have a character of their own. It is better adapted for churches than for any other class of buildings, owing to the grand, simple, and uniting effect of one tall order, generally commencing at or near the ground, and including two or three stories. This colossal order is surmounted sometimes by an attic much lower than itself, but never (in purely Roman design) by another order of a size comparable to itself. Square-headed openings and pilasters instead of columns, are among the most common features of this school."

The most important monument of the Roman school, and indeed of the Cinque Cento style of Italian architecture, is St. Peter's, at Rome, commenced in 1506, by Bramante, which may be considered the parent of the domed churches of modern Europe. In it was united the dimensions and plan of the western basilicas with the Byzantine pendentive dome and principle of construction, producing a nobleness of composition emulated in a numerous progeny of subsequent examples, in England, France, and throughout Europe, that neither of the parent models possessed. This building gave the tone to the Roman style and fixed its characteristics. The museum in the Capitol at Rome, by M. Angelo, is another early specimen of the Roman style of composition, which, as respects ecclesiastical edifices, may be said to have grown out of the style of the Florentine churches: the cathedral of Florence, and churches of San Lorenzo and San Spirito, being prototypes of St. Peter's. The idea of enthroning the Pantheon on the temple of Peace, which gave birth to the unique and imposing combinations of the Pontifical church, originated with Bramante, though executed by M. Angelo; but it was the work of Brunelleschi at the church of Sta Maria dei Fiori, at Florence, that furnished the first hint of the domed churches of Rome and other cities of Italy, and through them of all the great ecclesiastical edifices of modern Europe.

The Roman pilastered style was chiefly confined to churches. Most of the palaces of Rome were astylar, and so far approximated to the Florentine style, of the grandeur of which they largely partook, though they had little of its severity. The Roman palatial style which evidently grew out of the Florentine, may be said to hover in a region midway between the Florentine and Venetian.

The chief architects of the Roman school were Bramante, its founder, Sangallo, Peruzzi, Raphael, M. Angelo, Serlio, Vignola, and D. Fontana, with whom it is said to have ended.

The Venetian school is distinguished by its free application of the antique orders, which were usually piled one above another correspondent to the different stories of a

building—by its abundant use of the arch over its openings, and employment of arcades, which latter are very prominent. It is to this school is due the honour of having best succeeded in adapting the antique architecture to modern wants, and of having gone farthest in extending its appropriate applications. The works of San Michele, Sansovino, and Palladio exhibit the ancient Roman style, bending itself in every direction to modern uses and ideas. Palladio seems to have begun his career with the persuasion that the style would stoop to the humblest purposes of life, and that in extending it to such he was only continuing the applications of their architecture began by the ancients themselves, and which they would have made under the like call. His predecessors probably considered it as alone fitted for churches, royal and other great palaces and public buildings, for which it had been chiefly used; but Palladio's numerous and varied works, chiefly minor palaces and villas, in which the style is gracefully brought down to the wants of every day life, at once suggested that its applications were unlimited.

In the hands of the Florentine school Italian architecture was chiefly a palatial style, in those of the Roman school it was mainly an ecclesiastical one—in the Venetian school alone it declared itself an universal style—suited to all purposes.

The Grimani and the great Cornaro palaces at Venice, by San Michele and Sansovino, respectively—the Tursi Doria and Cariga palaces at Genoa, by Alessi—the Tiene, Chiericate, and Barbarano palaces at Vicenza—the library of St. Mark, at Venice, are among the most admired works of the best period of the Venetian school.

In this school is included, besides San Michele and Sansovino, its founders, and Palladio its great developer; Vincenzo Scammozzi, Giovanni da Ponte, Alessandro Vittoria, and others.

It is, however, impossible to distribute all the distinguished architects of this period into distinct schools; for some belong to more than one, while others practised a style compounded of or holding a middle place between two. Raphael, for example, may be claimed by both Roman and Floren-

tine; and Vignola belongs as much to the Venetian as to the Roman with which he is usually placed. Serlio, it is said, left the Roman for the Venetian, which he advocated in his work published in France.

In process of time these schools became less distinct and definable. As the Tuscan or Florentine style arose earliest, so it appears to have been earliest lost. The Florentine palaces imbibed the more sumptuous spirit of those of Rome, which, as I have already remarked, were midway in style between the Florentine and Venetian. The Palazza Bartolini, erected about 1520, by Baccio d'Agnolo, shows that a change was coming over the Florentine style, from the influence of Rome, an influence more strikingly apparent in the Pandolfini palace, by Raphael, which had a still greater infusion of the Roman manner. Soon after the middle of the sixteenth century the style lost its own distinctive character altogether. Its posthumous influence was, no doubt, exerted on the subsequent career of the modern Italian; it is, indeed, traceable in France and elsewhere; but the style was scarcely revived till the present century, by Barry in his Travellers' Club-house.

It is dated by Gwilt from 1400 to 1600: but, in anything like purity, it lasted no more than a century, viz.—from the building of the Ricardi Palace, in 1430, to that of the Pandolfini, in 1530.

The Roman style again, except as applied to churches, died away into the fascinating Venetian, having lasted about 130 years, from 1470 to 1607.

The Venetian, which had risen latest, about 1506, and which, from the fact that Palladio had the greatest share in its creation, is sometimes called the Palladian, spread through Lombardy, and thence through all Italy, and became the chief source of the succeeding Modern Italian, and mainly supplied the various streams of art in transalpine Europe—France, England, Spain, Belgium, Germany equally following in the track of Venice, and founding their style on its great and diverse works.*

* I have adopted the above usual division of the style of this period in

The practice of Italian architecture was continued in Italy in tolerable purity by D. Fontana, whose works evince his great knowledge of construction; by V. Scammozzi a follower of Palladio, of great judgment and taste; by Carlo Maderno, the last architect employed on the body of St. Peter's; by G. della Porta, who imitated M. Angelo, and imbibed much of his spirit; by Ammanati, Ponzio, M. Lunghi, G. da Ponte, and others, till the time of Bernini and Borromini, whose extravagancies, more especially those of the latter, form an epoch in the history of the art; and the latter part of the sixteenth century and beginning of the seventeenth witnessed the erection of edifices of great merit, though not equal to earlier works: such are the colleges, Della Sapienza, by G. della Porta, the Palazza Strozzi, by Scammozzi, and the courtyard of the great Borghese Palace, at Rome, by Martino Lunghi Sen. Battista Soria, who slightly preceded Borromini, erected several churches at Rome, which are picturesque in composition, and sumptuous in decoration.

The greatest architectural genius of the seventeenth century was Bernini, whose name is generally associated in architectural history with that of his contemporary, Borromini, as a corruptor of the style. He was sculptor and architect, and designed several churches, palaces, fountains, and other works at Rome, among which may be noticed the palaces Barberini and de Monte Citorio, the churches del Noviziato de Gesuiti, and Gondolfo, the college of the Propaganda, and the fountains of the Piazza Navona, the Piazzas Barberini and de Spagna, the colonnade of the Place of St. Peter, and the great staircase between the church and the Vatican.

Bernini has sometimes displayed the highest art in the arrangement of light, and in overcoming difficulties of situation; and his effects are occasionally inimitable. His style

Italy with some misgivings as to its entire correctness. Strictly speaking perhaps, we ought only to reckon two distinct schools of Italian Architecture—the Florentine and Venetian; and consider the Roman as a manner oscillating between the two, or an exhibition of slight modifications of one or the other.

presents more licences than absolute errors or abuses, and his graces and elegancies go far to atone for his many faults. The porticoes forming the Piazza di St. Pietro, though they were calculated to make the want of columnar beauty and relief in the church itself more painfully felt than before, are, in themselves, one of the finest creations of Italian architecture. Columns had never before in modern times been employed in such profusion, or to the production of so great an effect.

No such praise is due to the works of Borromini, who revived and developed the abuses with which M. Angelo and his imitators had infected the style, and trampled on those great and primary principles of form and composition, which cannot be violated without destruction to art. He made war upon reason to produce novelty, which was sought for its own sake, and without regard to truth or beauty, and gave form and substance to every lawless vagary and wild chimera of his imagination. Under him and his followers extravagance and affectation, which were probably a reaction from the restraints of the purer and more logical style of the preceding age, grew wanton, and reached their climax towards the latter end of the seventeenth century.

Though the example of the Borrominian school was followed, more or less closely, throughout Europe, its influence was by no means universal, even in Italy, for during its prevalence, or soon after, were erected the church Delle Salute, and the palaces Pesaro and Rezzonico at Venice, all by Longhena; the church of Sta. Maria Zobenico in the same city, by Sardi; the Dogana, also at Venice; the façade of the church di St. Ignazio, and the Villa Pamfili at Rome, by Algardi, and the very chaste and beautiful Basilican church of Sta Annunciata at Genoa, by Puget, one of the purest and most elegant works in Italy. De Rossi, who designed several important palaces, and the Chapel del Monte della Pieta, at Rome, showed a pure taste in decoration, and great skill in lighting his interiors. The works of Carlo Fontana are seldom without merit, but they show the influence of his master, Bernini, by their want of purity

in detail, and their sacrifice of essential forms to the spirit of decoration.

It was during the wild career of Borromini that the style of ornament, called the Louis Quatorze, was introduced from France, where it had been developed and perfected, though originated as it is said at Rome, probably a derivative through the Borrominian school from the Renaissance. This continued to be employed throughout Italy till the end of the century, when it was succeeded by, or degenerated into, the Louis Quinze, or Rococo style, which continued till beyond the middle of the eighteenth century.

With the eighteenth century a general improvement dawned, and much of the wildness of the preceding period disappeared, but it was replaced by timid mediocrity generally, relieved in some measure by the works of A. Galilei, Nicola Salvi, Ivara, F. Fuga, Vanvitelli, and others.

After Vanvitelli, who designed the palace of the King of Naples, at Caserte, the most important production of the century, and who died about 1770, what is called the classical or academical school made its appearance, and continued to the end of the last and during the present century, though the Italians have had no such Greek or Roman revivals involving wholesale copying as have taken place in this country and Germany. They have always had too much artistic power of their own, too much passion or emotion, which touches and prompts the inventive faculty, to take their art at second hand, even from their forefathers. Though all the periods of their career have not been equally distinguished, though they were sometimes weak artists, sometimes extravagant and corrupt ones, yet they never ceased to be artists to become archaiologists; and the present architectural condition of Italy at this day goes far to attest the fact, and to show that genius and common sense have generally illumined the conceptions of the architect in this beautiful land. In no country do we meet with such abundant fruit of his skill. No other country can vie with Italy in the quality, number, or variety of its architectural examples. It is there alone that the smallest and humblest

structure betrays the hand of the artist and the stamp of genius; suggesting how relatively great must have been the number of true artists, and how general the power of art-appreciation among the people.

Italian architecture, however, like everything of human creation had its defects, among the chief of which were the sparing use of insulated columns in the formation of porticoes and loggias; and, when used, the adoption of a thin-set disposition, and a want of freedom and taste in their treatment as regards proportion and detail, more especially seen in the poor starvling Ionic, which it is strange the modern Italians should still adhere to instead of correcting it by the study of Greek examples.

Such were the principal defects of the Italian style as practised in Italy, not its indulgence in unequal intercolumniations, its coupling of columns, its piling them on each other, its employment of attics, pedestals, pilasters instead of columns, broken entablatures, and stylobates. These were not vices, but legitimate means of variety and originality in architectural composition, wherein, as in poetical, there must ever be some mutual concessions between reason and feeling or emotion, who meet together in the arena of the imagination.

The chief seats of the development of the Italian style have been Rome, Venice, Florence, Milan, Bologna, Vicenza, Naples, Genoa. Rome was perhaps the theatre of the greatest architectural enterprizes. Florence, the early seat of the style, gave birth to a distinct phase or variety of it. Genoa was a city of palaces. But in no city of Italy has Italian architecture run so remarkable and interesting a career as in Venice, where it was tinged with Byzantine richness of decoration from the commencement. First we have during the latter part of the fifteenth century and early part of the sixteenth a most elegant style, transitional from the early Renaissance of Florence, peculiar to the island-city, and embodied there in buildings of singular beauty. Next appeared the grander architectural development of the Cinque Cento lasting about half a century, during which the

most striking buildings in all Italy, for their beauty and successful adaptation of ancient architecture to modern wants, were produced. During the latter part of the sixteenth, and nearly the whole of the seventeenth, many of the richest of the palaces of the city were erected, though inferior in other respects to those of former periods. After this, Venetian architecture fell into the hands of foreigners, and lost its distinctive character.

Having now traced the parent trunk of Italian architecture through its entire length, from its earliest Renaissance beginnings to the present time, we must proceed to an account of its different branches, the earliest phases of which took their rise or derived their first elements from the Italian Renaissance.

RENAISSANCE AND ITALIAN OFF-SHOOTS.

SPANISH

RENAISSANCE AND ITALIAN.

SPAIN being more exclusively Catholic, and under the influence of the Roman clergy, was the first country that received the Italian Renaissance style, which entered the Peninsula during the reign of Isabella, in the last quarter of the fifteenth century, to pursue a very different course from that it had run in Italy, or was destined to run in France and England.

The first thing that strikes the attention in a review of the Spanish Renaissance is its dreamlike variety of design, and exuberant and romantic richness of decoration, which are owing as much to the poetic spirit of the time, and to the peaceful condition and financial prosperity of the country, as to any superior aptness on the part of the Spanish architects for architectural conception and design. The spirit and character of the Middle Age, which, coloured by Moorish literature and art, legend and romance, had, in Spain, attained to its utmost perfection, and reached its last exquisite bloom, continued and survived longer in that country, embalmed in manners, ways of thinking, intellectual culture, and works of imagination than in any other. And

its inspirations would be proportionably more vivid and potent in the generation, development, and perfecting of the architecture in question; which would be also favoured by the direct and attractive example of the style of the expelled Moors, and by the continued and inspiring demands of the ancient art-loving religion, undisturbed by the convulsions of the Reformation, as well as by the enormous wealth that was poured into the country at the close of the fifteenth century by the discovery and colonisation of America.

The style in question displays its merit chiefly in its sculpture, which shows much of poetic and inventive fancy, and embraces a vast and enchanting variety of figures of all kinds, human and animal—beasts, birds, chimeras, &c., all artistically rendered, and exuberantly lavished on doors, windows, and other features. Its architecture, however, is not uninteresting. It displays a very free and original treatment of its classical elements, a lively fancy, and occasionally great artistic taste and elegance of design; and is pervaded by the spirit of composition of the declining Gothic, many of the most prominent and aspiring features of which it adopted and reclothed, which, with the Moorish feeling in detail and decoration which also clings to it, renders it as completely a Spanish variety of the Renaissance, as the styles it supplanted were of the Gothic and Saracenic.

One of the earliest examples of this style, to which the name of Plateresco has been given, and which first appeared, as it is said, in the works of Giovanni de Olotzaga, is the Hospital of Santa Cruz, at Toledo, built early in the sixteenth century. The University of Alcala commenced in 1510 by Pedro de Gumiel, and finished in 1550 by Rodrigo Gil Hontanon, is a rich specimen of its progress. The upper arcade of the court of the episcopal palace shows the bracket capital, which is here a beautiful and perfectly wrought-out feature, fit for adoption anywhere. This was followed by the Cathedral of Grenada, which is, in some respects, one of the finest churches in Europe, and embodies rare specimens of the peculiar character of ornament that distinguishes the style. The Cathedral of Jaen is also a worthy

example of the style, though inferior to the last in plan. The churches of Malaga and Segovia are also characteristic examples well deserving of being noticed in a history of the art. The façade of the Alcazar Toledo, and Town Hall, and Casa Zaporta, at Zaragossa, were built about the middle of the same century, and were followed by the beautiful Town Hall of Seville in 1560.

Alonzo Berruguette, who flourished about this time, and was architect of Charles V., erected the gate of San Martino, the principal one at Toledo, and many other important works. The palace of Charles V. at Grenada, though it bears the national impress, and is purely Spanish, is yet more classical than preceding works, and shows the approach of the fully-matured Italian, by which it was superseded. After this the Renaissance died out, towards the close of the sixteenth century.

The Italian style was introduced into Spain during the latter half of the sixteenth century, about the same time as in France, by Juan Baptista de Toledo, who designed, and in the year 1563 laid the first stone of the monastery of St. Lorenzo, called the Escurial, and comprising a monastery, a palace, church, and tomb. It is built on a plan intended, as is said, to resemble a gridiron, the instrument of the martyrdom of St. Lorenzo; but which does not (how could it, indeed, without sacrifice of convenience or propriety?) keep very close to its type. It was completed, both as regards design and execution, by the pupil of the first architect, Juan de Herrera, and is one of the finest palaces in Europe, and the great national work of the Spaniards.

On this followed the cold Greco-Romano style of Herrera, whose designs are characterised by a majestic simplicity and severity, and a total absence of ornament, as if his aim had been to show how independent is the style of sculptural decoration, and how great the qualities that may be reached by the magic of form and proportion alone. After Herrera, whose manner received the name of Stilo Herreresco, owing chiefly to the employment of foreigners, Italian and French, the style became still less original, less Spanish than it was

in his hands—it lost the national and modern stamp, and ignored or resisted those influences still rife in the Peninsula, which claimed to be mirrored in the works of the architect, the strength and character of which it was their especial province to reflect, and which had hitherto rendered Spanish architecture so beautiful and peculiar.

One of the earliest examples of this style, which continued past the middle of the seventeenth century, is the cathedral of Valladolid, by Herrera, though it is Spanish in plan; and within the period it embraced were designed, early in the seventeenth century, the Palace de los Consejos at Madrid, by Francesco Mora, and several buildings at Toledo and Madrid, by Domenico Theotocupuli. The chief work of the latter, who was proficient in painting and sculpture, as well as architecture, was the church and monastery of the Bernardine monks of San Dominico di Silos.

The style of Herrera was succeeded by the extravagant and ridiculous style Churrigueresque, the ill effects of which were experienced by most buildings in the kingdom. It was a Spanish version of the Rococo, a rebound from the severity of the school of Herrera, and was named from Don Jose Churriguera and his sons, who flourished in the latter half of the seventeenth and beginning of the eighteenth century. Besides the sons, it was practised by the Garcias de Quinones, by Pedro de Ribera, Tome Gabilan, and by Tomas de Jauregui and his disciples, who surpassed even the Churrigueras themselves in absurdity.

It was continued, by a long series of architects, beyond the middle of the eighteenth century, notwithstanding the previous introduction into Spain, by Phillip V., of the French architects, Carlier, Marchand and Brachelieu, and of Filippo Ivara, Sachetti, and other Italians, who prepared the way for Ventura Rodriguez, who, in 1750, established the French Academical Italian style.

Within this almost fatal period, however, was erected the Cathedral del Pilar, at Zaragossa, by Francesca Herrera, the largest and most celebrated church in Spain, also the elegant tower, or steeple, of the Seo, in the same city; and towards

its close, the cathedral of Santiago, in 1737, and the palace at Madrid, by Sachetti. One of the most remarkable of the few buildings worthy of notice that have since been erected, is the Museo, at Madrid.

In Portugal, the Italian style is worthily represented by the palace of Mafra, a larger composition than the Escurial, and, externally, superior to it in design. It was erected about 1725, from the designs of an architect named Ludovico, said to have been a German.

FRENCH

RENAISSANCE AND ITALIAN.

The next country after Spain that became a recipient of the Italian Renaissance was France, into which it was first brought by some Italian artists in the reign of Charles VIII. It was fully adopted in that of Francis I. from whose great encouragement of it, it has received the name of "Francois Premier," though its earliest phase is sometimes named, from the preceding monarch, "Style Louis XII." Through the patronage of Francis several eminent Italians, Serlio, Vignola, Primaticcio, and others, visited France, and to their agency and influence in the introduction of the style, and its development chiefly in royal and important palaces, much of its distinguishing classic grace and refinement must be attributed. It fell early, however, into the hands of native architects, and in consequence bears a completely national impress, presenting the same love of elongated proportions which we see in the French Gothic, the last phase of which—the Flamboyant—the French had been gradually fitting for civil and general purposes by the infusion into it of much of the horizontal principle of composition. This Flamboyant style was concurrently practised during the entire Renaissance period, and extends even into that of the succeeding Italian.

A good example of the "Style Louis XII" is the Hotel

de Ville, at Orleans. Here classic elements are combined with both Gothic composition and detail, and the Gothic spirit though sobered is still strong. One of the earliest examples of the "François Premier" style is the Bridge of Notre Dame, at Paris, built at the beginning of the sixteenth century. A somewhat later and very interesting example is the Palace of Justice, at Dijon. After this comes Fontainebleau, the work of Italian artists, the Chateaux de Bury and de Anet, and the Church of St. Eustache, at Paris, all more or less successful examples; the first-named work being perhaps the most romantic and picturesque composition in Europe, displaying the utmost variety without deficiency of unity, and provision for an endless play of light and shade. The Palaces Chambord and Chenonceaux, and the Chateau of Madrid, which follow these in order of time, are also important and interesting examples; Chambord, the first named palace, began in 1526, has an air of feudal grandeur, and the Chateau of Madrid, at Paris, built about 1530, but not now in existence, was a graceful and artistic design.

After these, was begun the Louvre, a block of which built in 1540 by Lescot, with whom was associated Jean Gougeon as sculptor, is singularly pure and correct for the age. The episcopal palace at Sens, and the house of Agnes Sorel at Orleans (façade to the Court), and a house in the Rue Pierre Percèe, in the same city, are late and very beautiful and chaste specimens of the style, which it shows in a consistent and perfected state, free from anything incongruous. The Hotel de Ville, at Paris, built in or after the middle of the sixteenth century, is also an advanced and pure specimen of the style, which was superseded by the Italian about 1560, into which, indeed, it had ripened by the gradual adoption of a freer and bolder application of the antique. The two styles are further blended by the descent into the Italian of many features of the Renaissance, some even which that style had inherited from the preceding Flamboyant, such as high roofs, dormers, &c., forms which haunted the minds of the French architects far into the new period. A taste for the new style had been aided and diffused by the works of

Serlio, published in France. Indeed, owing to the influence of that artist and other Italians employed by Francis I., the pure Italian seems to have been occasionally practised from the first, concurrently with the Renaissance, which, on the other hand, was not entirely given up on the introduction of Italian, but at least exerted an influence, if not sometimes actually employed, to a late date. Bullant, who from his purity of style, is considered the French Inigo Jones, with Lescot and De Lorme, who had all wrought in the Renaissance, became practitioners of the Italian, which was inaugurated by the commencement of the Tuileries in 1564, and during the next two or three reigns ran a somewhat wild and capricious career, and showed a grotesqueness and coarseness which had been unknown in the style it succeeded.

The Luxembourg Palace and Church of St. Gervais, at Paris, by De Brosse, who practised from 1600 to 1625, shows the style correcting itself and acquiring the purer and grander qualities of that of Louis XIV. The Luxembourg Palace, being built by Marie de Medicis, betrays an influence from the Florentine school of Italy.

In 1629 we have the domed church of the Sorbonne, by Le Mercier, and in 1645 that of Val de Grace, by F. Mansart. In 1646 was built the church of St. Sulpice, by Levau, which possesses some beautiful interior features. About the middle of the century Perrault designed the celebrated colonnade of the Louvre, one of the finest architectural objects in Europe; but by no means the only meritorious portion of that great palace, among the majestic façades of which other parts could be pointed to which, for taste and elegance in the treatment and application of the classic orders, have never been surpassed. While there are not wanting those which show the capability of the French architects of producing high qualities independent of pilasters or columns—in which the Florentine or Astylar principle of design has been most successfully carried out, and to the attainment of a high degree of palatial grandeur. In the last half of the century we have the

triumphal gates of St. Denis and St. Martin, both original designs, also the Chateau of Maisons, by F. Mansart, the Palace of Meudon—the Hotel Soubise and the Hotel de Noailles, a very elegant and pure example; and, lastly, by J. H. Mansart, who practised from 1675 to 1708, the Palace of Versailles and the dome of the Invalides—the former a feelingless and prosaic conglomeration of architectural and sculptural forms, without unity either of style or composition; the latter, on the contrary, one of the most elegant compositions, both externally and internally, that Europe can boast. The great Trianon is by the same artist. To this younger Mansart we owe the idea of grouping a number of private houses together into a single design, so that they wear the aspect, externally, of one great building. The Place Vendôme is a good example of it.

In the next half century, the first of the eighteenth, was erected the Palace Bourbon, and in 1750, by Servandoni, an Italian, the western façade of St. Sulpice, one of the grandest of modern Europe, and a work which had a purifying influence at the time. Soon after this comes the Ecole Militaire and Garde Meuble, at Paris, by the younger Gabriel.

During the great age of architecture last described, that embracing the reigns of Louis XIV. and his successor, there developed itself and flourished in France a style of decoration called the Louis Quatorze, which is probably a descendant, through the degenerate Italian style of Borromini, of the Italian Renaissance ornamentation, though excluding many of its more striking and characteristic elements. It is believed to have had its nearest type in the Chiesa del Gesu at Rome. Though recognising the classic orders, and comprising many beautiful adaptations of their mouldings and ornaments, yet, being unconstructive and not the growth of any structural necessity, it is essentially an ornamental style, distinct from the general style with which it is associated, and adapted only to interiors, the peculiar requirements of which it was designed to meet. Styles there are in which interiors have scarcely received their due recognition: the

Elizabethan style of interior decoration, for instance, was identical with that of the exterior, and not sufficiently modified to meet the difference of position, the interior demanding greater delicacy of proportion and ornamentation than the exterior. The Louis Quatorze style, on the contrary, was too much detached—too unlike that employed on the exterior. It was a radically distinct style from the general style, of which it ought only to have formed an element.

The chief aim of the style was effect by an infinite and brilliant play of light and shade, produced by gilt stuccowork, and which was the characteristic and leading element of beauty, to which beauty of form was secondary. In the decoration of walls, colour, unless in flat tints, was omitted, and gilt stuccowork for a time almost superseded decorative painting.

This style was followed by the Louis Quinze or Rococo style of ornament, which was devoid of the grace of the former style, of which it may be considered a corruption and debasement—an inartistic and extravagant development of its worst features. Exact symmetry was not essential in the first style, but in this it was systematically disregarded.

The interior of the Palace of Versailles is the chief example of the Louis Quatorze style, which commenced with the reign of Louis XIV., in 1643, and was soon after received in Italy, and diffused throughout Europe. It was employed by Wren at St. Paul's; and, with the succeeding Louis Quinze or Rococo style, which began with the reign of Louis XV., in 1715, and ended in France in 1774, still lives among cabinetmakers and carvers and gilders.

If not superseded, the taste for Rococo was undermined by the purer style exhibited in the Church of St. Genevieve, called the Pantheon—an edifice which, notwithstanding some errors in judgment (the chief of which is the discrepancy in point of scale between the order employed on the body of the church and that surrounding the rotunda of the dome), in chaste elegance, in classic grace and beauty, exceeded all former efforts, and marked a great stride in advance. It

was designed and built by Soufflot in 1755, and shows the style throwing off Vitruvian fetters, and purifying itself at the Greek fountain-head of beauty. It has a very noble interior, to the formation and adornment of which classical features were correctly and effectively applied.

In 1768, the School of Medicine—a consistent application of the same pure style—was designed and built by Gondouin, contemporary with whom was Antoine, the architect of the Mint at Paris, who is said to have been the first who introduced the Grecian Doric order in France.

The chaste Græco-Roman style of the great work of Soufflot fostered the taste for classic purity, till literal copying of the Antique was deemed necessary, and France became the centre and chief seat of a purely Classic, or, as it is sometimes called, Academic style, which more or less influenced all Europe. Its first fruits appeared with the present century, and the empire of the first Napoleon, in the Bourse and the Madeleine. It was, however, short-lived in France, which soon returned to originality, and only shows itself in these and a few other public buildings.

The street architecture of this century is very artistic, and seems to have suffered less than usual from the absurd requirements of shopkeepers. Everywhere we perceive great aim at originality, as well as the higher qualities of architecture, and are reminded of the French Renaissance, into which the French-Italian seems to be gradually transforming itself.

The French, in their Renaissance and Italian, the former of which, combining the picturesqueness of the Gothic with the elegance of the Classic to a greater extent than is found elsewhere, and the latter characterised by great grandeur and beauty, have gone nearer to rival the Italians than any other nation. The French Renaissance, while it luxuriates in sculptural beauty, exhibits less of the grotesque and barbarous than the English and Spanish. In it, generally, the Classic details are made to harmonise with the Gothic composition, without losing their Classic elegance of character, which is a somewhat rare merit. In one or two early build-

ings, it is true, as in the Cathedral of Dijon, the orders are so treated that they might as well have been buttresses, the Classic spirit having evaporated; but in most others the combination is highly satisfactory. At Chambord, for example, the Chateau Madrid, Chateau de Bury, &c., the Classic features retain their full power in the composition, and charm the eye as much as in any example of the subsequent style. In the Italian style, generally speaking, the French treated their materials in a freer and more original manner, and more fully localised and nationalised them than we did, and can show a larger number and variety of successful applications of the style to modern purposes. We have a few public buildings, as Whitehall, St. Paul's, St. Stephen's (Wallbrook), Bow-steeple, Ratcliffe Library (Oxford), Somerset House, &c., that will bear comparison with the buildings of a corresponding class in any country. But the French have a longer, a more unbroken, series of great and original edifices. The career of French architecture has been more steadily, more uniformly splendid than that of either Spanish or English. The French seldom swerved from the true path—seldom turned into the dry track of the archaiologist, or indulged in Borrominian vagaries, but have gone on from strength to strength; and even at the present day are in advance of other nations in originality. Their style was awhile corrupt and grotesque at the close of the Renaissance period, in the reign of the third and fourth Henries; but it soon recovered itself, and rose to great grandeur and purity under the rule of the Grand Monarque, which it retained down to the Revolution, when the classical mania seized upon France, which, however, was so far a sincere feeling in that country that it expressed architecturally what the people desired to manifest politically and socially—Roman austerity.

ENGLISH

RENAISSANCE AND ITALIAN.

The Renaissance style of architecture appeared later in England, and was more slowly developed there than in France or Spain. But nowhere did it receive more fully the national impress. It was completely localised and nationalised, and though influenced by Flanders, became very distinct in character from any continental variety, even from that of France, notwithstanding its embodiment in edifices chiefly of a like class, namely, palaces and mansions of the nobility and gentry; and not in churches. From the name of the sovereign in whose reign it chiefly flourished it is called ELIZABETHAN. Like its Italian parent it was a fusion of the Gothic and Classic styles—the orders and details of the latter arranged according to Gothic principles of composition; in its earlier phases not excluding even Gothic detail. Its decorative elements, like the general style, were also a derivation from the Italian Renaissance, not of the earlier Renaissance, or Tre-Cento, for that had passed away, and never appeared in France or England, but of the style after it had undergone some changes. Owing to further changes in the parent style from the time of throwing off its English branch, they soon diverged in character; and whilst, in the style of Italy, the cartouches and strap-work ceased to appear, in the Elizabethan they became prominent elements, and combined with conventional foliage, and modified forms of the orders, and with ornaments of prismatic character.

The English Renaissance, therefore, more nearly resembles that of France and the Netherlands, than it does the style of Italy. Its rise in England was entirely owing to foreigners, Italian, German, and Flemish, whose respective works and influences are easily traced. To the Flemish much tha tis peculiar in the enrichments of the style may be referred. Torrigiano, who visited England in 1518, was the first to introduce it, in his tomb of Henry VII., where it combines and coalesces with the Gothic.

Holbein, an eminent German painter and architect, came here in 1526, aud designed many important buildings—through which he diffused a taste for the Renaissance, which, however, was only occasionally adopted before the erection of Somerset-place, London, 1546-49, attributed to John of Padua, from which time it became gradually developed and employed throughout England.

About the same time as Somerset-place, or, perhaps, earlier, and during the reign of Henry VIII., the celebrated Nonsuch Palace, Surrey, was commenced. In 1544 the last-named architect, John of Padua, who wrought in a chaste Italian manner, appears as architect to the King, and practised in the new style, which a few years after was taken up by John Thorpe, Theodore Heaves, of Cleves, Thomas Holt, Inigo Jones, and exemplified in a long series of important domestic edifices in different parts of the country, among which we may particularise—the gateways of Caius College, Cambridge, some of which are very beautiful structures; Longleat House, probably by John of Padua, it being one of the largest and purest specimens of the style in England, with little of Gothic feeling about it, almost an anticipation of the subsequent Italian; Wollaton House, which is a more genuine specimen of Elizabethan architecture, and a more grotesque and picturesque application of the orders; Holland House; Hardwick Hall; the chapel of St. Peter's College, Cambridge; the gateway of schools at Oxford, by T. Holt, a very noted specimen; Longford Castle, a pure English building; Audley Inn; Crewe Hall; the quadrangle of Clare College, Cambridge, and fronts of St. John's College, Oxford, by Inigo Jones. All these are more or less characteristic examples of the style, which died out some time in the reign of Charles II., having had a longer career, and lived to a later period, than either the French or Spanish branches. It may be said to have flourished from the accession of Edward VI. to the death of James I., when it began to lose ground, though it did not cease to be practised, through the erection of Whitehall Banquetting House in 1620. During the reign of James I.

all Gothic detail had vanished, and it became consistent and pure. But it exhibited Gothic and English feeling to the last, which feeling died with it, and did not enter into the subsequent style as was the case in France, where the Italian seems a continuation of the Renaissance, and merely a more classic development of that style.

The style we have been considering, though by no means the purest branch of the Italian Renaissance, though it too frequently exhibited a grotesque and barbarous application of the Classic orders and ornaments, is, nevertheless, one of the most picturesque and interesting of styles, and is deserving of the attention that it has of late years received. If we take it as it existed in its Jacobean period, when purified from all Gothic detail, except what was involved in the retention of oriel and bay windows, we shall discover in it much that is logical and intrinsically good. Its many-mullioned bay and oriel windows and porticoes, and vertically-clustered masses, give a peculiar lightness and elegance to its several aspects, in keeping with arboraceous features around. Its gables, turrets, and cupolas, enriched and perforated parapets and balustrades, grouped chimneys and pinnacles, give a beautiful roofline to a rich and effective composition; while its terraces, which are peculiarly useful in this humid climate to elevate the building above the damp earth, unite the entire composition with the foreground of the surrounding park or garden. About some of the more important examples of the style there is something stately and even noble. Their picturesque lines weave themselves into intimate and harmonious connexion with the surrounding scenery, and become at home in coppice and garden, or ancient park.

The same feeling pervades their interiors, which show much of the same bold and enlightened application of painting and carving to wall and ceiling embellishment that characterised their Italian prototypes, though, of course, far behind them in artistic taste.

It may be noticed here, that from the beginning of the sixteenth to the middle of the seventeenth century, there

flourished a very peculiar BARONIAL STYLE in Scotland, generated by the engrafting of certain bold features of the French and Flemish domestic Renaissance architecture on the Castellated style of Gothic and native growth. It is embodied in buildings, remarkable for both picturesqueness and originality.

Early in the seventeenth century the ITALIAN style was introduced into England, by Inigo Jones, by the erection of the Banqueting-house, Whitehall, a very small portion of his design for a royal palace, which, had it been realised in its entirety, would have been, perhaps, the finest edifice of its class in Europe.

The banqueting-house was completed about 1620. Jones's other chief works are, St. Paul's Church, Covent Garden; the river-gate of York-stairs, in the Strand; Coleshill-house, Berkshire; the Villa, at Chiswick; and Wilton-house, in Wiltshire. The latter work shows he had so far mastered the principles and theory of the style as to be able to do something consistent and artistic without the aid of pilasters, or columns. Inigo Jones, as we have seen, had been a practitioner of the preceding style.

In 1666, the great fire created an unusual demand for architectural talent, which was ably supplied by Sir C. Wren, whose works are instinct with much of the spirit of the antique, though he could only have known it through the medium of prints. By him was designed, along with a numerous series of churches of great merit, St. Paul's Cathedral, the domed Rotunda, and west front of which are among the finest architectural objects in existence; and seen in conjunction as approached from Ludgate-street, compose a scene of beauty and grandeur that, perhaps, no other edifice in Europe can boast.

This structure stands out an embodied contradiction of the position that the classical style of architecture is necessarily monotonous and inflexible in its forms; and that its adaptability to a purpose different from that out of which it arose consists merely in a mechanical possibility of joining a number of naturally unrelated parts; for, while the porticoes and

ordinances of St. Paul's are a pure expression of the epistylar architecture of the ancients, one uniting and pervading spirit of design animates and informs the whole, and constitutes it an original and true work, distinct from any model or type in foregone art. It fulfilled the calls of Christianity for the highest ministrations of architecture, and remains a monument of the capability of the classical system, of embodying the most refined taste, the highest religious sentiments, and the loftiest poetry of the age and nation. The first stone was laid in 1675, and it was completed in 37 years, within the life time of the architect.

The campaniles, or bell-towers, of the many churches designed by Wren, are deserving of notice for great originality, and some of them for great beauty of design. His other chief works are, the churches of St. Mary-le-Bow, and St. Stephen's, Walbrook; Greenwich Hospital; the Library of Trinity College, Cambridge; the Sheldonian Theatre at Oxford; Hampton Court Palace; the Monument; and Temple Bar. His churches, for the most part, present us with the pleasing phenomenon of geometrical ingenuity and artistic taste, successfully applied to the forming and decorating, with the most imposing features of the Italian style, of Protestant places of worship. St. Stephen's, Walbrook, which is chiefly celebrated for uniting every grace of plan, and every form of ceiling, horizontal, vaulted, groined, pendentive, spherical, has the capital merit of exhibiting the grandest features of architecture in an apartment of the compact form and general proportion required by the Protestant service, and without any obstruction of view or sound, or other sacrifice of convenience. Greenwich Hospital has a truly noble appearance, and forms a very grand architectural group, though it owes its effect almost solely to colonnades and domes, and is independent of sculptural decoration, of which scarce any is visible.

Nicholas Hawksmoor, a pupil of Wren, designed St. George's, Bloomsbury, which has a fine portico; also St. Mary's, Woolnoth, chiefly remarkable for its unique interior, which is probably an adaptation of the ancient peristylar

hall, or atrium, perhaps, the Corinthian atrium of Vitruvius, and which, both in composition and style, is conceived in the true spirit of the subject; being chaste, dignified, and impressive, despite a large and useful gallery, which is not in the least obtrusive, or in any degree injurious to the artistic effect of the whole.

In the eighteenth century, Sir John Vanbrugh exhibited a very bold and pictorial style, examples of which are to be seen in the mansion erected for the Duke of Marlborough, at Blenheim; at Castle Howard, Yorkshire; and at Grimsthorpe, in Lincolnshire. He aimed at picturesqueness and grandeur in his works, but by the means he chiefly employed to secure the former quality, namely, the use of orders of different heights in the same story, and the discontinuance of his entablatures, he greatly interfered with, if he did not exclude, the latter; to the creation of which greater simplicity and unity is essential than generally appears in his works.

James Gibbs designed St. Martin's Church-in-the-Fields, whose noble and classic exterior is an emphatic expression of the arrangement of the interior. The steeple is badly placed, but has the merit of greater simplicity than most of Wren's. Gibbs also designed the Ratcliffe Library, at Oxford, a graceful domed rotunda of a serene and monumental character appropriate to its purpose.

Contemporary with Hawksmoor and Vanbrugh, was Dean Aldrich, whose steeple of All Saint's Church, at Oxford, a circular Corinthian peristyle, surmounted by a small and graceful spire, is at least equal for classic beauty and elegance, to any work of its class in England.

The practice of Anglo-Italian architecture was ably carried on by Colen Campbell, who designed Wanstead-house, 1715, and Mereworth-house, in Kent; Richard Boyle, Earl of Burlington, who designed Burlington-house; and William Kent, whose style is best seen at Holkham-house, Norfolk, and the Treasury-buildings, London; by Wood, of Bath, whose works in that city, and the Liverpool Town-hall, are fine specimens; by Carr, of York, who designed Harewood-house;

by Sir Robert Taylor, and James Stewart, who produced works, in which the influence of Greek models is visible; by the Adams, who were original from inspiration of the Roman architecture of the Dioclesian age, but not very beautiful: Robert Adam designed Keddlestone-hall.

Sir William Chambers designed Somerset-house, the great Courtyard and external façades of which are, perhaps, unrivalled even in Italy. Among English edifices it is for nothing more remarkable than for its completeness—completeness, not only in architectural embellishments, but in appropriate sculptural accessories, executed by eminent artists, and of a high class of art. Its spectator feels no want; all is perfect and satisfactory around him, and he enjoys the pleasure arising from the presence and influence of unity and harmony of proportion and form, just relation and balance of parts, and a due measure and distribution of decoration. The river-front, seen from the water, in conjunction with the massive open arcade of rustic-work supporting its terraces, has a degree of grandeur possessed by no other façade in London, except the west front of St. Paul's.

Mr. Fergusson, who has in his recent "Hand Book of Modern Architecture," spoken somewhat disparagingly of the works and abilities of Chambers, thinks this façade too low; and certainly, additional height would have increased its majesty of character; but it would, at the same time, by entailing additional height elsewhere, have rendered the rest higher than sufficient, and probably have had the effect of diminishing the apparent magnitude of the great court.

Somerset-house shows how eminently suitable is the Venetian-Italian style for a building of public offices—a building requiring architectural greatness of character externally, but minutely divided within into several floors, and many apartments.

The elder Dance designed the Mansion-house, and his son the façade of Newgate prison, which possesses great merit for its truthful expression of its purpose, which is only marred by the common dwelling-house character of the

centre compartment—from which all due solidity and repose is excluded by the numerous window openings.

A passion for Roman architecture in its virgin condition, unwarmed by Italian genius, was engendered by the appearance, in 1750, of Dawkins and Wood's "Illustrations of Palmyra and Baalbec," and led to the pure classic revival, which, instead of prompting English architects to achieve or attempt to achieve for themselves, that modification and adaptation of the Roman architecture, which they had hitherto allowed the Italians to make for them—to a direct translation of the Roman into English, had in most cases the contrary effect, and brought with it a vast amount of copying from ancient examples, substituted for designing and exercise of invention. The farther acquaintance with the Greek acquired by the publication of Stuart's "Athens," which should have had no other effect than that of refining the resuscitated Roman, only made matters worse, and increased the servile adherence to precedent.

In the revived style or styles was Soane's Bank of England; Carlton House, by Holland; the London University, and University Club House, Suffolk Street, both by Wilkins and Gandy; St. Pancras' Church, by the Inwoods; Fitzwilliam Museum, Cambridge, by Basevi; façades of British Museum, by Smirke; National Gallery, by Wilkins; Custom House, and St. George's Hall, Liverpool, respectively, by J. Foster and Elmes; and the Castle, Prison and Assize Courts, Chester, by Thomas Harrison; the Birmingham Town Hall, &c.

Some of the works belonging to this period are as ridiculous objects as could well be conceived—mere copies of ancient examples, without adaptation to time or purpose, and as unrelated to anything around them, as if they had fallen from the moon; generally an extravagant and senseless lavishment of columns, applied with neither taste nor propriety. There are others, however, which show that their authors better understood the nature of their art, and were capable of improving their opportunities. The Bank of England, by Sir John Soane, who was an earnest seeker after originality, though he sometimes sacrificed beauty to

novelty, was an enlightened application of antique architecture, and evinced a glorious stride out of the beaten track, while it showed the artistic capabilities of Græco-Roman architecture of new phases.

The Bank is not the only building deserving of high praise: Carlton House, and other works by Henry Holland; the Fitzwilliam Museum, at Cambridge; the London University; the National Gallery; St. George's Hall, Liverpool—though they have their faults, and bear the marks more or less distinctly, of imperfect conception of the architect's vocation on the part of their designers, are all nevertheless true works. They are indeed Italian architecture in a greater and nobler manner.

In Dublin the style is illustrated by several fine buildings, which, had they been erected in the English metropolis, would have attained to a great celebrity:—The Bank of Ireland, formerly the Parliament House, was designed, about 1735, by Penrose, architect to the Board of Works; the Royal Exchange, about 1770, by T. Cooley; the Four Courts, about the same time, by T. Cooley, succeeded by J. Gandon; the Customs House, 1799, by J. Gandon; St. George's Church, with a beautiful spire, and the Post Office, 1815, both by F. Johnstone.

In Edinburgh the style is no less worthily represented by structures of the last and present century, designed by J. Craig, R. Reid, J. G. Graham, W. H. Playfair, and others. The Royal Infirmary, built in 1738, is said to have been designed by William Adam, father of the brothers of that name; the College, by Robert Adam, was begun in 1789, and is one of the best of his works.

GERMAN

RENAISSANCE AND ITALIAN.

The Renaissance style penetrated into Germany later than elsewhere; owing to which, it is a farther-advanced and

riper style than any other. One of its earliest examples is the part of Heidelberg Castle engrafted on the older buildings, 1556-59—a work that may vie with the best specimens of Renaissance in any country. Its style is founded somewhat on the Lombard Renaissance, though with a well-marked character of its own.

Another good specimen is the Belvidere at Prague. The portal of the Town Hall of Cologne, built a few years after, is a most judicious and artistic application of the style, and one of the finest works in Germany. St. Michael's Church, Munich, by Müller, built about 1590, is an early ecclesiastical example, and one of the most remarkable churches of the age. The Dom, at Salzburg, was built in 1614, and shows the style ripening into ITALIAN. Next comes, the Town Halls of Augsburg and Nuremburg, and, in the same age, the Martinsburg, at Mayence.

After this, a gap occurs in the architectural history of Germany, which is accounted for by the devastating influence of the thirty years' religious war, occasioned by the Reformation, from 1618 to 1648. In 1685, we have the Arsenal at Berlin, by Nehring, one of the best works of the day. In 1699 were erected portions of the Royal Palace at Berlin, by Andreas Schlüter; and close to the same time, the Palace at Schönbrunn, near Vienna, for the Emperor Joseph, and the Palace of Prince Eugene at Vienna, by Fischers, whose works, though not without merit, show too much of the influence of the school of Borromini. Those here named have not escaped it.

In 1711 was erected the fragment of the Zwirner Palace, Dresden, the style of which is an exaggeration of the Rococo style of Louis XV. In 1716 appeared the Japanese Palace, Dresden, a very artistic and rationally-conceived design. Contemporary with this was the Church of San Carlo Borromeo. In 1726 was built the Liebfrauen Kirche, Dresden, which is a square-domed church, with circular colonnaded interior. It is a most graceful and beautiful composition, and of a form and plan eminently suited to Protestant worship. By John B. Neumann was designed the Episcopal

Palace at Wurzburg (1720-44). In 1737 appears the Hof Kirche, Dresden; in 1750 the Cathedral at Berlin; and in 1760 the New Palace of Frederick the Great, at Potsdam. H. G. W. von Knoblesdorf was employed on many works by Frederick II.; he died in 1753, and was succeeded by Langhans, whose chief work is the Brandenburg Gate at Berlin, built in 1784, which owes too much to the Propylea at Athens to be classed with original works, and entitled to the praise that has been lavished on it. It marks, however, the improvement of taste in Germany, though the credit is due to Knoblesdorf, the predecessor of Langhans, of having prepared the way for it.

During the last quarter of the eighteenth and first of the nineteenth century flourished the two Fischers, by whom some good works were designed.

Germany suffered so much from the struggles of the Reformation that we can scarcely expect to find the German-Italian vieing in artistic excellence with the corresponding style of either France, England, or Spain. It is to this that any deficiency is owing, and not to incapacity on the part of the Germans, who did great things in Gothic, both Round and Pointed.

Unfortunately, however, they have not made a good use of the splendid opportunity, afforded them within the present century, by the munificent patronage of architecture shown by Ludwig of Bavaria. They went, indeed, to the fountainhead for their models; to the same source as the Italians themselves, namely, the pure Classic of Rome and Greece. But the immense wealth and patronage has been spent in ignoring originality, by the reproduction, for modern uses, of almost every celebrated building of Classic antiquity, and without advancing the style one step in its proper application and adaptation to the purposes of the day.

Whatever may be said of the predilections of the King, it is, I think, the architects who are chiefly to blame, who, had they rightly represented the matter to their Royal patron, would not have been required to go against their convictions

of what was the true course of art, and the proper use and application of the architecture of the past.

The Prussians have done better, as witness the Museum, and other public buildings, by Schinkel, Stüler, &c., at Berlin, where, during the present century, the Classical architecture has been ably adapted to the requirements of modern German habits and modes of life, and elegantly and successfully applied to most purposes, especially domestic.

RENAISSANCE AND ITALIAN IN THE NETHERLANDS.

The Renaissance was introduced into Belgium about the middle of the sixteenth century. The town-halls of Antwerp and Ghent are good specimens of it. The former was built by C. Van Vriendt, in 1564. This was followed by the church of San Carlo Borromeo; the church of St. Anne Bruges; the church of the Carmelites, Ghent, and others; most of them showing the over decorated style of ornamentation generally employed by the Jesuits of the seventeenth century.

In civil and in military buildings, owing to Spanish domination, the Spanish Plateresco was employed in Belgium, as seen in some town-halls and many of the private houses, as well as in military structures built between the middle of the sixteenth and the end of the following century.

In the eighteenth century, the ITALIAN style was introduced from France, in which, though considerable talent is exhibited, there is a deficiency of originality, and too faint a trace of the national impress. The legislative palace, at Bruxelles, begun by Guymard in 1799, is a specimen of this style. During the present century, at least since 1815, considerable activity in architectural operations has been shown in Belgium, and many important works erected, but little that can call forth the admiration of the judicious critic, or is deserving of particular notice in a history of the art.

The Flamboyant style, which prevailed in Holland during the Burgundian period of its history, was superseded, after

its declaration of independence, by the Renaissance, which style presents itself in the Hotels de Ville, at Alkmaar, Veer, and the Hague, in the Huis den Hoofden, at Amsterdam, &c., which were built about the period of the long war, and exhibit a quaintness and peculiarity of design, and a picturesqueness of outline, which go far to redeem their general heaviness of effect.

The Dutch Renaissance, which prevailed from about 1600 to 1700, was an effective, picturesque, and truthful style—a truly national and original variety of the Renaissance, exactly suited to Dutch habits, and a reflex of Dutch modes of thought.

Henry de Keyser, who was a zealous advocate of Classical architecture, and author of one of the earliest modern treatises on the subject, published in North-Western Europe, designed and built the town-hall at Delft, with the Oude and Zuyder churches, at Amsterdam. Van Kampen erected the town-hall at Amsterdam; and Pierre Post, author of *Ouvrages d'Architecture*, designed the museum, at the Hague, the town-hall, at Maastricht, &c. Vingbooms erected the museum at Amsterdam, and many of the best residences upon the Kaisers and the Heeren Grachten, at Amsterdam.

This style was succeeded about the beginning of the eighteenth century, by the ITALIAN, which, being introduced from France, brought with it too much of French taste and manner, and too much imitation of Parisian edifices for its healthful and vigourous development, and adaptation to Dutch requirements. Dutch architecture is, however, beginning to assume a more original aspect, which is observable in some new churches, and other buildings, in Rotterdam and Amsterdam.

RENAISSANCE AND ITALIAN IN SCANDINAVIA.

The Renaissance style arose in Scandinavia early in the seventeenth century. The exchange at Copenhagen, erected and said to have been designed by Christian IV. (1622-4), who has the reputation of having been a good architect, is a

characteristic specimen of it, as is also the castle, or chateau, of Rosenborg, in the same city, attributed to Inigo Jones. The castle of Fredericksborg, built by Christian IV. in 1630, is a palatial and picturesque edifice, in good Renaissance.

In 1700, was built the palace of Fredericksborg, Copenhagen, in the full ITALIAN style, which the new portion of the city of Copenhagen, built in the early part of the last century, shows successfully applied to street architecture.

The royal palace, at Stockholm, erected by Charles XII. in 1698, is in the Florentine, or Astylar-Italian style, and is justly admired for its truly palatial qualities—its simplicity and grandeur in composition—its artistic elegance and purity of detail.

The Italian style is further illustrated in Copenhagen and Stockholm, by theatres, churches, royal and other great residences, and various classes of structures.

ITALIAN IN RUSSIA.

The Italian style was introduced into Russia in the reign of Peter the Great, some time early in the last if not within the seventeenth century, and in it Quarenghi, Tressini, Rastrelli, and other Italian architects, and some French, English, and German ones have erected many fine buildings, chiefly at St. Petersburg, the truly palatial appearance of which beyond that of almost any other European capital, and which has been constantly increasing from the time of Peter the Great, shows the grandeur the Venetian or Palladian style (the style almost universally adopted in Russia) is capable of producing.

The church in the Citadel of St. Petersburg, begun by Peter the Great, from designs by Tressini, is an early example. It is on the plan of the Latin basilica, and shows the style already influenced by Russian national characteristics. Smolnoy Monastery, St. Petersburg, built 1734, by Rastrelli, bears much more of the national impress. It is a good general design and composition, and has a very solemn expression, appropriate to its destination, but it is coarse,

inelegant, and feelingless in its details, and is moreover disfigured by its grotesque Tartar domes, which are far too large for the masses they surmount.

In 1754 was built the winter palace of the Empress Elizabeth, also by Rastrelli, in praise of which but little can be said.

The church of St. Nicholas and the church of Our Lady of Kasan, at St. Petersburg, are important and original works, the former is remarkable for its unique plan, and the latter for its semicircular colonnade, and the fifty-six granite columns with bronze capitals of its interior. It is by a Russian architect, Varonikin.

Other important churches of this century are the Church of the Greeks, the Church of St. Catherine, and the Great Church of St. Isaac, by the Chevalier de Montferrand. The last-named is poor and common-place in design, and without beauty, except what it has borrowed from our St. Paul's, and the prostyles of the antique, which latter, however, are applied in the most feelingless and prosaic manner possible. The dome, and the rotunda which it surmounts, are literally copied from the great work of Wren.

The palace of the Grand Duke Michael, built in 1820, the Admiralty, by Zucharoff, and the Bourse, are fine examples of the style: the palace has great elegance and a truly palatial air, and the Admiralty is an original and poetic design.

What is called the revival of pure classic, or the abandonment of the Italian stream of art for its antique fountain head, does not seem to have reached Russia till within the last twenty or thirty years. The great monument of this movement is the new museum, St. Petersburg, by Klenze, which is one of his best and most original productions, being a refined and artistic work, carried out with great taste and feeling in applying the pure Greek style to a modern purpose.

The Russian branch of the Italian architecture, though chiefly practised by foreign architects, has not been uninfluenced by local circumstances and by national predilec-

tions and character. The Tartar feeling that still lingers among the Russians, and the love for Muscovite forms, has shown itself in their works, and adds great interest and beauty to it. But when the architecture gets into the hands of native artists, and we believe such are now springing up, these circumstances must still further colour and enrich it; and render it more peculiar than it has hitherto shown itself. In Russian architecture we should naturally expect to see traces of the style of the Greek church, which would have a beautifying influence on it, and also of the severity of the climate, which should thicken the walls and steepen the roofs, and further show itself in the creation everywhere of covered and enclosed porches, all of which processes would influence the decorative character of the style.

COROLLARY.

URSUANT of our purpose, we have traced, however imperfectly, the entire history of architecture from its Oriental fountain-head in Egypt and Assyria, through Greece, Etruria, and Rome, and its numerous mediæval ramifications, on to the renewal of its youth in the Renaissance and Italian, which have been also followed through all their various changes, and examined in all their branches. Besides these, we have rapidly glanced at the outlying or alien styles, whose origin and relations cannot be traced to the main family of styles, as the Indian and Central American groups. We have entered, more or less fully, into the history of all known styles; but a review of the history of the world must convince us that these are far from being all that have existed, and that not only edifices innumerable must have perished, but that styles must have passed away, and become either utterly lost, or are sleeping in the bowels of the earth, waiting for another Layard and Rawlinson to recall them to the light.

We have the style of the most ancient nation, the Egyptians, and know something of that of the Assyrians, Babylonians, and Persians. But where are the styles of the Phœnicians, Carthagenians, Syrians, and other of the early

nations? The style of the Phœnicians, which they gave to the Jews about 1000 B.C., was no doubt, from the description of Josephus, very similar, if not identical, with that of the Assyrians, but in process of time it would receive the Punic stamp, and be made their own. The Carthagenians, again, would receive their style from the Phœnicians, as they did their religion, and make it theirs by modification, and adaptation to local conditions. But where is this style—the style of the great Carthage; and where is its Phœnician parent? It is not probable that a people of the commercial and maritime enterprise of the Phœnicians, who, thirteen centuries B.C., colonised and introduced letters, music, and the art of working metals, and many of its religious ceremonies into Greece, and the workmanship of whose artists was celebrated in the Greek towns of Asia Minor, as early as the time of Homer, would be satisfied with a borrowed architecture developed by another nation, and which had received no artistic peculiarities and characteristics from themselves. Such a people, I think, must have had a style which they could call their own, and a noble one too, though it might betray its Assyrian parentage, and show besides the strong influence of Persia and Egypt, if not of Greece.

Where is the architecture of the Lydians; of the Phrygians? What was the style of the palaces and temples, beaten down by the Greeks at the siege of Troy? Where are the styles of Pergamus, Bythinia, Galatia; of the great Mithridates, at Pontus; of Cappadocia; of ancient Sicily, before they became Roman provinces? Where is the architecture of the Iberians and Carthagenians, in Spain? What was the Celtic style of the Gauls and Britains, of which the cromlecks and huge stone circles, at Stonehenge and Aubry, are mysterious relics? Where are the styles of all these nations, and others in the ancient world, which must have had as many styles, or varieties, and off-shoots of styles as the modern? The styles, or varieties of styles, of the Mediæval and modern world are as numerous as the nations, and so should we find those of the ancients, had we the means of tracing them. The universal monarchies, the Assyrian, Baby-

Ionian, Persian, Macedonian, &c., would each, no doubt, spread for a time their own styles, which we have. But these monarchies were of short duration; and the conquered nations, on being freed from their yoke, would return, generally speaking, to their own methods and principles of construction. Where are the exemplifications of these. Some of them, let us hope, are where the ancient palaces of Nineveh and Persepolis were till lately, awaiting architectural and archaiological enterprise to exhume and restore them to the world. Such will be forthcoming in due season. In the meantime, we must be content with what we have; and with reference to these, or the styles they illustrate, I trust, I have fulfilled my self-imposed task, which was to show the laws of relation, by which they may be united, and for the most part traced to their great fountain-head, or heads, in antiquity.

A careful review of the ground we have traversed will show us, I think, that the most potent influences that have been brought to bear upon the career of architecture are those of religion and race. Certainly the most marked diversities of styles are the result of religious and national distinctions. While climate, local scenery, and geological structure only give rise to varieties, religion and race produce different species, and even genera. The two greatest styles of the ancient world, the Egyptian and Greek, were chiefly embodied and reached their perfection in edifices arising out of the needs of religion; and though it is, as I believe, a mistake to suppose that, because its earliest known monuments are temples, that architecture itself was born in the service of religion—as the temples of paganism could only have originated in the corruption of pure religion into idolatry—it is, nevertheless, religion which guided and determined the form and course of development of all ancient styles, and is the potent cause why, while temples are almost the entire architectural manifestation in one country, temples do not appear at all in others. In the earliest ages men believed in and worshipped one supreme God, though they paid adoration at the same time to the stars or angels and

intelligences which they supposed to reside in them, and to govern the world under the Sovereign Ruler. When and where this worship prevailed, which it did to a great extent in Arabia, and Mesopotamia, and ancient Babylonia, whose priests were called Chaldees, no temples would be built, and the architecture would flow into other channels, chiefly palatial. But in course of time this pure Sabæan worship of the stars became corrupted. Images were made to represent the angels or spirits of the planets, and the consequence was that the unthinking came to worship them as gods, which led to the polytheism and temples of the Egyptians, Greeks, and Romans. The palaces, however, to which Sabæism confined architecture at an early period in some countries, were not uninfluenced in their form and character by religion, for both in Egypt and Assyria, as men believed, not only in the divine right but in the divine nature of kings, regal state partook in some measure of religious adoration, which caused the palaces to assume much of the temple character. The Magian religion, or Fire-worship, which some writers erroneously confound with Sabæism, though it probably grew out of that belief, which encouraged also a veneration for fire, did not degenerate into idolatry, and this caused the perpetual absence of temples, properly so called, among the Medes and Persians and others of its votaries, and even influenced the earlier ages of the architecture of the Mahommedan Persians, who did not begin to build mosques till the thirteenth or fourteenth centuries.

The distinctions of religion distributed the styles of the world, as they existed in the middle ages, into four groups or species of styles, each showing many varieties, namely, the Gothics and Romanesques, the styles of the Western or Latin Church; the Byzantines, the styles of the East or Greek Church; the Saracenics, the styles of Mahommedanism; the Indian and Chinese, the styles of Paganism. And there are no instances of any community adopting, for any length of time, the style of another religion unmodified, though styles of different religions sometimes mingled their elements, namely, the Moresque, a cross between Spanish-

Gothic and Saracenic; Norman-Sicilian, formed by the engrafting of Italian-Romanesque on the Sicilian-Saracenic, and a mixed Indian style, which, from its constituents, may be called Moslem-Hindu.

But man has given expression in architecture to his national feelings as well as to his religious; and the influence of the inherent mental peculiarities of race is everywhere seen, and makes as broad a general distinction in the chart of architectural history. Races incapable of the loftier flights of artistic inspiration have had a comparatively humble architecture, whatever their religion may have been. But those nations in whose mental organisation the higher faculties have had full development have given the highest material expression to the nobility of man's nature; in other words, have produced architecture of the loftiest and sublimest qualities. It was an infusion of energy from new races, uncorrupted by the luxuries and vices of old civilisations, into Italy and France, that gave vigour to the Lombard and Norman styles. It was distinctions of race that chiefly caused the difference between the Gothic and Byzantine styles, which were for very similar versions of the same religion. The architectural revolution, produced by the Norman invasion of Apulia and Sicily in each of these countries, were the result of race. It was the propensities of race which led several cities of Italy, though their Celtic populations were of the same religion as the Gothic tribes, to preserve along with Roman civilisation their Romanesque architecture in its classic spirit, centuries after the same architecture had become Gothicised elsewhere. It was the same national propensity of the Italians which infused so much of classic feeling into the Italian-Gothic, and rendered it so dissimilar in spirit to that of Germany, France, and England. The round towers of Ireland, and the dismantled churches with which they are connected, are foot-prints in that country of the influence of race upon architecture. It was the tomb-building propensity of certain races to which we owe the pyramids of Egypt, and nearly all that remains of the architecture of the Pelasgi and Etruscans. The pro pensity to build tombs, which are the most durable monu-

ments erected by man, rendered the style of the Pathan, and Mogul-Tartars, in India, one of the noblest and richest architectural systems in the world; while the absence of such structures, and of the stone domes, which are the offspring chiefly of the round tomb, from the architecture of the Spanish Moors, who had no Tartaric blood in their veins, imparted to their whole style its very fragile and ephemeral character.

Difference of race, like difference of religion, has divided the styles of the world into groups, so that they have a general ethnographic arrangement as well as a theological, which may be expressed thus from West to East:—Teutonic, Celtic, Slavonic, Arabian, Tartar: the Teutonic branches being those of the Gothic styles; the Celtic of the Romanesque; the Slavonic of the Byzantine; the Arabian of the earlier varieties and developments of the Saracenic; the Tartar of the later.

The generation and development of all the great styles of the world—West and East—Christian Romanesque, Byzantine, Gothic, Saracenic, from the great Roman stem, was indeed almost entirely the achievement of the influences of religion and race. The introduction of Christianity among the Romans, who were already possessed of architecture, in engendering a spirit of hatred to Paganism and all its associations, and originating new material wants, in the shape of a new kind of temple, gave a new direction to the style, and produced, from the womb of the Pagan Romanesque, the early Christian Romanesque; which was not, however, so new a style as was afterwards generated when, added to the genius of the new religion and its architectural requirements, the moral energies and characteristics of new races were brought to bear upon the classic element. These produced the Byzantine and the Gothic, which were completely new architectural creations. From a desire on the part of the architects of Constantinople to raise their architecture to the height of its great subject, operating on Greek feeling and Oriental imagination, came the electric spark which gave life and motion to the former—a style peculiarly fitted

by its great solemnity of expression and other attributes for devotional erections. And from the genius, moral energies, and national peculiarities of the various Teutonic tribes who overthrew the Roman empire, and established themselves within its different provinces, on their conversion to Christianity, came the various Gothics of the north. It was the national characteristics of new races, combined with the spirit, creed, and requirements of a new religion, that called out of the wombs of the Byzantine, Roman, and Romanesque, Middle Persian, or Sassanian, and Hindu—the various Saracenics; which were generated by the mighty influence of Mahommedanism, operating in various countries, among various nations, and on various prototypes, influenced no doubt by principles and elements of more ancient Oriental arts and literature—Egyptian, Assyrian, Persepolitan, Arabian, and others, of which we have neither vestige nor record; while the later modifications of Arabian architecture were owing to the introduction into the Mahommedan community of nations, of new races—Seljukian and Ottoman Turks, Pathan and Mogul Tartars, &c.

If either the fate of religions or the migrations of races and tribes had been different, it is plain that the career of architecture had been different also. If, for instance, Mahomet had never assumed the prophetic office, the Saracenic styles would never have existed, and we should see on the east side of the great central stem of architectural history so many more branches or varieties of Byzantine, the style of Eastern Christianity, or of Middle Persian, the style of the Fire Worship, which would, like their respective religions, have probably divided the East between them; while, in the absence of the influence of Saracenic architecture from Western Europe, the Gothic would, perhaps, have retained more of the attributes of Lombardic and Norman simplicity and grandeur, qualities which were too much overlooked in the progress of its Pointed development.

If, on the other hand, Charles Martel had not stemmed the tide of Mahommedan conquest in Europe in the eighth century, by his victory at Tours, the Gothic might have

been nipped in the bud, or never have existed; and we should find, instead of its numerous branches, so many western counterparts of the Saracenic styles. But the Gothics would never have existed had Rome retained her power in the West a few centuries longer. The place they occupy would have been supplied by so many Romanesques, which we can scarce doubt would have been elaborated by a succession of Classic architects, whom reverence for their great predecessors would never have suffered to take sufficient liberties with the proportions of the Greek style for its conversion into anything approaching to what we recognise as Gothic—a style so different in its spirit and principle of composition from the Classic. Great and beautiful as is the Gothic system of architecture, it could never have come to us but through the artistic darkness and barbarism of the middle ages; for none but men who knew nothing of Classic canons of art, and over whom Greek and Roman tradition had no authority, could have made so bold a departure from the architectural style, that was at the time all but universal, as the Lombard and other Teutonic tribes made. We are indebted to an outburst of barbarism in the fifth century, which destroyed the civilisation of the ancient world, and plunged Europe for ages in mental gloom, for the greatest system of architecture that has arisen since the Hellenic Greek; and to the rise of an illiterate Arab in the seventh, calling himself a prophet, and propagating his doctrines by the sword, for another which beautified and gave additional charms to the fairest countries of the globe, and which, if not so great and sublime as the Gothic, is nevertheless an art framed in the true spirit of poetry, wherein purity and elegance of form and detail, splendour and perfection of colouring have been carried to their utmost limits.

I have already alluded to the influence of styles upon each other, which is a powerful agent in their development. Next to that of religion and race upon styles, the most potent influence is the mutual one of contemporary styles. A remarkable instance of this is seen in the effect of the

Oriental styles upon those of the West through the medium of the Crusades, which, emptying all Europe into Asia, must have brought back much of Asia in return. The reminiscences of Saracenic art in Syria and Palestine, and of Byzantine in Constantinople, of the soldiers of the Cross who brought home with them on their return from Asia a taste for that gorgeous use of colour in architecture which the Greeks and Arabians had so successfully made in the various countries which they respectively ruled, may be looked upon as an orb which, though its light was but a reflected one, exercised a powerful influence on European architecture. It led to the introduction of the pointed arch, and to the perfection of the Gothic styles in the various European nations — events which were simultaneous, or nearly so, with the outburst of modern vernacular poetic literature in the twelfth and thirteenth centuries in the same countries. In Spain, Saracenic art, through its actual existence in that country, had a more direct power on the Gothic, which drank so deeply into the spirit of the Moorish art as to show a striking difference from the contemporary styles of England, France, and Germany. But in other countries besides Spain, styles have shown evidence of the insensible action upon them of other styles practised in their neighbourhood, or of the intercourse of artists through that of nations practising different styles. The Sassanian style, it is believed, owed much to inspiration and enrichment from Constantinople, between which and the Court of Persia great intercourse existed at the time, while it had an influence in return on the Eastern Christian style. The influence which the latter exercised on the formation of the Round Gothic, and which is chiefly exhibited in the Lombard and Rhenish churches is well-known. The intercourse of the Scotch with continental nations, especially France, rather than with England, caused their Gothic style to show more affinity to the French than the English. And it is probably for like reasons that Irish Gothic exhibits a similarly foreign physiognomy. The close proximity of the revived architecture of the Romans in Italy to the Italian Gothic pervaded it

with a Gothic feeling, and produced what is strictly and properly the Renaissance.

Events involving changes in man's political and social condition or literary or scientific status exert, for good or evil, an influence on styles. The iconoclastic persecution in the Eastern empire, which depressed the arts of decoration in the East, and drove out over Europe a host of artists to propagate them elsewhere; the rise and progress of Venice and the Italian Republics; the Norman conquest in France and England; the crusade against the Albigenses; the capture of Constantinople by the Venetians in 1203, and by the Turks in 1453, which caused each time a migration of Greek artists to the West; the revival of ancient literature, which awakened a taste for ancient art; the discovery of America, an event that gave to Spain almost unlimited means of architectural enterprise; the Reformation, which was something besides a religious revolution; the invention of printing—all these have had an influence, some of them an immense influence, on the career of mediæval and modern architecture throughout the world, though we may have found it very difficult, and sometimes impossible, to trace the footprints of their respective agencies. A style cannot but receive the impress of surrounding circumstances, either for the better or the worse: as the immortal spirit of man writes his own character on the walls of its clay tenement and chronicles from time to time its heavenward aspirations or its grovellings in the dust, so does the spirit of an age or a country communicate itself to the works of the architect, in which it may be said to be petrified, and which are its most characteristic and enduring creations.

In the multifarious mutations of architecture in different countries and ages we have reflexes of human feelings and human genius, as influenced by the various circumstances under which man is placed in the world. If their history is not identical with the history of the world, it is at least an efflorescence of human history, and constitutes an interesting illustration thereof. A knowledge of it is, I think, highly necessary to the architect, not only for the light it sheds on

the principles of architecture, but for the inspiration and suggestion it yields. Suggestions and lessons of high import, I am persuaded, may be gathered from it by him who brings to the subject that philosophical spirit which sees in the changes of the past, principles and laws for the guidance of the future.

After what has been advanced above, the following table, which presents a view of the styles, such, so far as the writer's knowledge extends, as will not be found elsewhere, can need no especial introduction or explanation.

A SYNOPTICAL

OF THE STYLES OF

NAME OF STYLE.	Approximate Date. Rise . . Extinctn.	Parent Style or Styles.	Religion of its Practitioners.	
EGYPTIAN	. . . . A.D. 3rd c.	Unknown	Paganism	*a*
ASSYRIAN	. . . . B.C. 6th c.	Unknown	Sabæism, &c.	*b*
PERSIAN	B.C. 7th c. B.C. 330	Assyrian	Fire-Worship	*c*
PELASGIC	. . . . B.C. 1100	Unknown		*d*
GREEK	B.C. 8th c. B.C. 146	Pelasgic, Egyptian, &c.		*e*
ETRUSCAN	B.C. 9th c. B.C. 300	Pelasgic	Paganism	
ROMAN	B.C. 6th c. A.D. 400	Etruscan, Greek		*g*
CHRISTN. ROM'ESQUE	4th c.	Roman	Primitive Christianity	*h*
Italian Romanesque	15th c.	Christian Romanesque		*i*
Apulian Rom'esque	15th c.	Italian Romanesque, Byzantine, Saracenic	Latin Church	*j*
Pisan Romanesque	11th c. 13th c.	Italian Romanesque, &c.		*k*
FrenchRomanesque	13th c.	Christian Romanesque		*l*
Spanish Rom'esque	13th c.	Christian Romanesque	Latin Church and Albigenses (?)	*m*
SASSANIAN	A.D. 223 641	Persian, Roman	Fire-Worship	*n*
EARLY BYZANTINE	4th c.	Christian Romanesque		*o*
European Byzant.	4th c. 18th c.	Early Byzantine		*p*
West. Asiatic Byz.	4th c. 12th c.	Early Byzantine		*q*
Armenian Byzant.	4th c. 1500	Early Byzantine and Sassanian	Greek Church	*r*
Georgian Byzant.	12th c. 18th c.			*s*
Russian	10th c. 1700	Armenian, Saracenic		*t*
ANCIENT IRISH	5th c. 1176	Byzantine, Christian Romanesque	Greek Church (?)	*u*

TABLE

ARCHITECTURE.

	Race of its Practitioners.	Embodied in	Leading Principle of Construction.	EXAMPLE.
a	Turanian (?) . . .	Pyramids, Palace-temples, Temples	Trabeation . . .	Temple of Karnac.
b	Semitic, &c. . . .	Palaces		Palace of Senacherib at Koyunjik.
c	Indo-Germanic . .	Palaces		Palace of Xerxes.
d	Turanian (?) . . .	Tombs, City Walls, &c.	Trabeation and Horizontal Arcuation	Tomb of Atreus at Mycenæ.
e	Indo-Germanic and Turanian	Temples, Theatres .	Trabeation . . .	Parthenon, Erechtheium.
f	Turanian (?) . . .	Rock-cut Tombs, Tumuli, &c. . . .	Trabeation and Horizontal Arcuation	Tombs at Castel d'Asso.
g	Indo-Germanic, &c.	Basilicas, Amphitheatres, Baths, Temples, Palaces .	Arcuation and Trabeation	Basilica of Trajan, Flavian Amphitheatre, Pantheon.
h		Basilican Churches, Baptistries, Tombs	Arcuation Supplanting Trabeation . .	Basilica of St. Peter at Rome.
i		Cathedrals, Churches . . .		Church of San Miniato at Florence.
j		Cathedrals, Churches . . .	Arcuation	Cathedral of Bittonto.
k		Cathedrals, Churches . . .		Cathedral of Pisa.
l	Celtic, &c. . . .	Churches, Cathedrals	Round and Pointed Arcuation . . .	Cathedral of Angers.
m		Cathedrals, Churches	Arcuation	
n	Indo-Germanic . .	Palaces	Arcuation & Doming	Tâk Kesra at Ctesiphon.
o	Indo-Germanic, &c.	Churches . . .	Doming & Arcuation	Church of S. Sophia at Constantinople.
p		Churches . . .		Church of S. Mark, Venice.
q		Churches . . .		Church at Trabala.
r		Churches and Tombs		Cathedral of Ani.
s		Churches and Tombs		
t		Churches, &c. . . .		The Kremlin, Moscow.
u	Celtic	Churches, Round Towers	Arcuation	Cormac's Chapel at Cashel.

NAME OF STYLE.	Approximate Date. Rise. . . Extinct.	Parent Style or Styles.	Religion of its Practitioners.	
SARACENIC :				
Syrian	650 . . . Extant	Armenian, Sassanian		*a*
Egyptian	650 . . . Extant	Byzantine, Sassanian		*b*
Persian	650 . . . Extant	Sassanian, Armenian		*c*
Spanish	750 1492	Spanish Romanesque, &c. . .	Mahomedan . . .	*d*
Indian	1050 . . . Extant	Jaina, Persian Saracenic		*e*
Turkish	1453 . . . Extant	European Byzantine, &c. . . .		*f*
NORMAN SICILIAN .	1090 1400	Christian Romanesque, Byzantine, Saracenic .	Latin Church . .	*g*
ROUND GOTHIC :				
Lombard	6th c. . . . 1250	Christian Romanesque		*h*
Rhenish	8th c. . . . 1250	Christian Romanesque and Lombard		*i*
Fr. Burgundian .	7th c. . . . 1160	Christian Romanesque, &c. . .		*j*
Fr. Norman . . .	10th c. . . 1160	Christian Romanesque, &c. .		*k*
Anglo-Saxon . . .	6th c. . . . 1066	Christian Romanesque		*l*
Anglo-Norman. .	1066 1200	Anglo-Saxon, French, Norman	Latin Church . . .	*m*
Spanish	6th c. . . . 1240	Christian Romanesque, Moorish .		*n*
Belgian	8th c. . . . 1240	Rhenish and Frankish . . .		*o*
Scotch	 1280	Anglo-Norman and French Norman		*p*
Baronial	11th c. . . 15th c.	Ancient Castle, Round Gothic .		*q*
POINTED GOTHIC :				
Italian	1225 . . . 1400	Lombard, German and French Pointed . . .		*r*
Venetian	1225 . . . 1450	Lombard, Byzantine, Saracenic .		*s*
German	1220 . . . 17th c.	Rhenish and Fr. Pointed . . .		*t*
French	1144 . . . 17th c.	Burgundian, Norman, Saracenic .		*u*
English	1175 1560	Anglo-Norman and Fr. Pointed.	Latin Church .	*v*
Spanish	1220 . . . 16th c.	Round Spanish, Pointed German, Moorish . . .		*w*
Belgian	1220 . . . 16th c.	Round Belgian, French Pointed .		*x*
Scotch	1250 . . . 16th c.	Round Scotch, French Pointed .		*y*
Irish	. . . . . 16th c.	English Gothic, &c.		*z*
MORESCO	12th c. . . . 1500	Spanish Gothic, Moorish . . .		*a*

	Race of its Practitioners.	Embodied in	Leading Principle of Construction.	EXAMPLE.
a	Semitic	Mosques	Pointed Arcuation	Mosque of Khalif el Walide at Damascus.
b		Mosques		Mosque and Tomb of Kaitbey at Cairo.
c		Mosques, Palaces		Great Mosque at Ispahan.
d	Turanian	Palaces, Mosques	Round and Pointed Arcuation	Alhambra.
e		Tombs, Mosques	Pointed Arcuation	Tomb of Mahomet at Beejapore.
f		Mosques, Fountains	Doming, & Pointed Arcuation	Mosque of Soliman.
g	Indo-Germanic	Churches	Pointed Arcuation	Church at Monreale.
h	Indo-Germanic	Cathedrals, Churches, &c.	Arcuation	Church of San Michele at Pavia.
i		Cathedrals and Churches		Cathedral of Worms.
j		Cathedral and Abbey Churches		Abbey Church at Cluny.
k		Cathedral and Abbey Churches		Church of St. Stephen, Caen.
l		Churches		Earl's Barton Church, Northamptonshire.
m		Cathedral and Abbey Churches		Durham Cathedral.
n	Indo-Germanic, &c.	Cathedrals, &c.		Church of St. Isidoro at Leon.
o	Indo-Germanic	Churches, &c.		Church of St. Vincent at Soignies.
p	Celtic, &c.	Churches, &c.		Church of Jedburgh.
q	Indo-Germanic	Feudal-Castle-Palace, and Mansions		Caernarvon and Warwick Castles.
r	Indo-Germanic	Cathedrals, Town Halls, &c.	Pointed Arcuation	Cathedral of Sienna.
s		Palaces		Palace Cà d'Oro, &c.
t		Cathedrals		Cathedral of Cologne.
u	Indo-Germanic, &c.	Cathedarls		Cathedral of Notre Dame, Paris.
v	Indo-Germanic	Cathedral and Abbey Churches		York Minster.
w	Indo-Germanic, &c.	Cathedrals, &c.		Cathedral of Seville.
x	Indo-Germanic	Cathedrals, Town Halls, &c.		Cathedral of Antwerp.
y	Celtic, &c.	Cathedrals, &c.		Cathedral of Glasgow.
z		Cathedrals and Monasteries		Cathedral of Dublin.
a	Indo-Germanic	Church-towers, &c.		Chapel of Humanejos in Estremadura.

NAME OF STYLE.	Approximate Date. Rise . . Extinct.	Parent Style or Styles.	Religion of its Practitioners.	
BUDDHIST	B.C. 3rd c. Extant	Unknown	Buddhism	*a*
SOUTHERN HINDU.	Extant	Buddhist (?). . .	Brahminism . . .	*b*
NORTHERN HINDU	Extant	Buddhist (?). . .		*c*
JAINA	. . . . .	Buddhist, Hindu .	Jainaism	*d*
MOSLEM-HINDU . . .	A.D. 16th c. Extant	Hindu and Saracenic	Brahminism . . .	*e*
CASHMERIAN.	. . . . A.D. 1300	Unknown	Unknown	*f*
CHINESE	. . . . . Extant	Unknown	Confucianism, Buddhism, &c. . . .	*g*
PERUVIAN	A.D. 1200. A.D. 1534	Unknown . . .	Paganism	*h*
MEXICAN	A.D. 300. A.D. 1519	Unknown . . .		*i*
ITAL. RENAISSANCE .	13th c. . . 1600	Ancient Roman, Italian Gothic .		*j*
El Plateresco. . . .	1480 . . . 1585	Ital. Renais., Span. Goth.	Roman Catholic . .	*k*
Francois Premier .	1490 . . . 1585	Ital. Renais., Fr. Goth.		*l*
Elizabethan	1518 . . . 1660	Ital. Renais., Tudor	Protestant	*m*
German Renais. . .	1556 . . . 1700	Ital. Renais., Germ. Gothic	Lutheran	*n*
Netherlandish . . .	1560 . . . 1700	Ital. Renais., Belg. Gothic	Protestant	*o*
Scandinavian. . . .	1625 . . . 1700	Ital. Renais., Scan. Gothic	Lutheran	*p*
ITAL. Florentine . .	1400 . . . 1600	Ancient Roman .		*q*
ITAL. Roman	1470 . . . 1607	Ancient Roman .		*r*
ITAL. Venetian . . .	1506 . . . 1616	Ancient Roman .		*s*
Modern Italian. . .	1616 . . Extant	Venetian, &c. . .	Roman Catholic. .	*t*
French	1564 . . Extant	Venetian, &c. . .		*u*
Spanish.	1560 . . Extant	Venetian, &c. . .		*v*
English.	1620 . . Extant	Venetian, &c. . .	Protestant	*w*
German	1690 . . Extant	Venetian, &c. . .	Lutheran and Catholic	*x*
Netherlandish . . .	1690 . . Extant	Venetian, &c. . .	Protestant and Catholic	*y*
Scandinavian. . . .	1700 . . Extant	Venetian, &c. . .	Lutheran	*z*
Russian.	1700 . . Extant	Venetian, &c. . .	Greek Church . .	*a*

	Race of its Practitioners.	Embodied in	Leading Principle of Construction.	EXAMPLE.
a	Indo-Germ., &c.	Topes, Cave Temples, &c.		Cave-temple of Karli.
b	Turanian	Temples, Cave Temples	Trabeation	Temple of Tiruvalur.
c	Indo-Germ., &c.	Temples		Temple at Barrolli.
d	Indo-Germ., &c.	Temples, Towers		Temple of Vimala Sah, Mount Abu.
e	Indo-Germ. and Turanian	Palaces, Chuttries	Trabeation and Arcuation	Garden Palace of Deeg.
f	Unknown	Temples		Temple at Martund.
g	Turanian (?)	Pagodas, Poiloos, &c.		Porcelain Tower, Nankin.
h	Turanian (?)	Fortifications, Tombs	Trabeation	House of Virgins of the Sun.
i	Turanian (?)	Teocallis, Palaces, &c.		Great Temple at Palenque.
j		Palaces, &c.		Old Cornari Palace, and School of San Rocca, Venice.
k		Townhalls, Palaces, &c.	Arcuation, &c.	Town-hall of Seville.
l		Palaces, Chateaux	Arcuation and Trabeation	Hotel de Ville, Paris.
m		Mansions, &c.		Wollaton House.
n		Townhalls, &c.	Trabeation, &c.	Part of Heidelberg Castle.
o		Townhalls, &c.		Town-hall, Antwerp.
p		Churches, &c.		Exchange, Copenhagen.
q		Palaces, &c.	Arcuation, &c.	Pitti Palace.
r		Churches, &c.	Trabeation	St. Peter's Church at Rome.
s	Indo-Germ., &c.	Minor Palaces, Villas, &c.	Arcuation, &c.	St. Mark's Library.
t		Palaces, Churches		Palace Barberini.
u		Churches, Palaces, &c.		Church of the Invalides.
v		Palaces, Churches		Escurial Palace.
w		Churches, Palaces, &c.		St. Paul's Cathedral.
x		Palaces, Churches, &c.	Trabeation, &c.	Church of St. Charles Borromeo at Vienna.
y		Churches, &c.		Church of St. Jacques Sur Coudenberg at Brussels.
z		Churches, Palaces, &c.		Palace at Stockholm.
a		Churches, Palaces, &c.		Church of Our Lady of Kazan at St. Petersburg.

NOTE ON THE FOREGOING TABLE.

The Egyptians, so far as we know, invented the column and entablature, which the Greeks perfected. The Pelasgi and Etruscans produced the arch, which the Romans wrought into an artistic feature, and the Saracens pointed and cusped. And the most prominent distinction between styles of architecture arises from the diversity of constructive features, and is into beamed and arched.

All ancient styles, or all before the Christian era, were beamed, or trabeated—that is, their columns supported an horizontal member—epistylium or architrave. All mediæval and modern styles, or all subsequent to the Christian epoch, on the contrary, were arcuated—that is, their columns immediately supported arches springing from column to column. The Egyptian, the Assyrian, the Pelasgic, the Etruscan, and Greek, were all trabeated styles. The Roman architecture in the time of Augustus was pure trabeation; but it gradually gave way during the period of the Empire to the inroads of the arch. The Pagan Romanesque, which immediately preceded the Christian Romanesque, was the first arcuated style, and all its numerous descendants, down to the present day, were on the same principle.

The above division into beamed and arched styles applies to all the great classic family, or group of related styles, of Europe, Western Asia, and Egypt: but not to the systems detached from these, or the out-lying styles —the Buddhist, the Hindu, the Chinese, Peruvian, and Mexican, which were all beamed, whether ancient or modern. It is also made irrespective of the Revived Styles.

Of the arched styles, two were pointed-arched—namely, the Pointed Gothic and the Saracenic; the rest were round-arched.

Again, two of the arcuated styles, the Byzantine and the Saracenic, were remarkable for the use they made of the dome, the corollary and complement of the arch, which in these styles was the chief constructive feature. Other styles occasionally employed the dome; but in the Byzantine and Saracenic it was an essential element.

Pure Greek and Complete Gothic are the opposite poles of the sphere of architecture.

THE STYLE OF THE FUTURE.

NO one who feels, what is now pretty generally admitted, that we are not, as a nation, in the right path with regard to architecture, a contemplation of the styles of the past naturally suggests the question, What is to be the style of the future? If we can settle what it will be in our own country, there will be no great difficulty in guessing its nature in other lands.

The most prevalent opinion or notion on the subject, perhaps, is that we must have a new style if we are to hold any original relation to architecture such as was maintained by ancient and mediæval artists; but those who entertain such an opinion have either not read the history of old styles, or have not read it aright. To me all history of the rise and mutations of styles conspires to show the folly of our hankering after a new style; every style of whose origin we have any knowledge having arisen not from an act of the will, or some one setting about the invention of a new style, but, spontaneously, out of new circumstances, brought on by some great political, intellectual, or religious revolutions, as the rise of new or mingling of old nations, propagation of new religions, revival of letters and kindred arts—events which do not characterise the present age. The tendency of the entire teaching of the past, in reference to architecture, is to make us content with our present style. Whatever is to be the future career of archi-

tecture amongst us, our present position is to be its starting point. We have neither to apply ourselves to the invention of a new style, nor to go back and begin from any past style, but to start from where we now are, and from that point go on, taking hints, lessons, warnings, from all past and contemporary styles that will yield them. Every work of genius is unique, or genius has never breathed on it; but it may be wrought out of the elements or symbols in use in the day and nation of its production, and present itself in the style of the period. It needs not a new style, which is no more essential to it than is a new language to an original poem. If a new style is wanted it will come; but we have not to seek it, but simply work truly and sincerely in our present one to produce original and true works.

But, What is our present one? I shall be asked, and the question is natural enough, for so many styles have been followed during the present century that few people would know what we meant in speaking of our present style. By our present style, I mean the English branch or division of that great group of styles last noticed in our history, called Italian, which is *our* style, because it arose naturally amongst us out of circumstances of the times, and in the way most resembling the rise of the various ancient and mediæval styles among their respective nations (1). To borrow the metaphor of our "Chart of Architecture," it flowed out to us naturally from the parent stream of Italy, who had just recovered the ancient obscured but not effaced track of her forefathers (2), and from whom the current of art and literature and science was then setting over every part of Europe, which was in religious connexion with Rome. I say naturally, for as Italy was in advance, in every department of intellectual pursuit, of all the rest of Europe, and led the way to us, as indeed to all other Western nations, in literature and science, it was natural that she should lead us in art also, and become to us what Greece had been to Rome, and Egypt to Greece.

By Italian style, however, I mean a broader style than is

(1.) This and the following numbers refer to notes at the end of the chapter.

generally understood by the term, I mean a style composed of all styles of classic family—ancient Greek and Roman, Florentine, Venetian, Modern Roman, with all the additions, modifications, and adaptations that modern Italy or other countries may have introduced—that is, a purified, advanced, expanded Italian style which has absorbed all Greek and Roman feeling and sentiment, such as was indeed aimed at, in a few instances, by some of our best and most enlightened architects of the last and present century,—as by Soane, in his Bank of England; by Holland, Gandy, Papworth, and others, whose works, though they are generally considered as deviations from true Italian design, are, in reality, but further legitimate developments of it, and only show the style refining, and regenerating itself at the Greek fountain-head of architectural purity.

By Italian, I mean a style in which all its natural and legitimate resources from the arts of Egyptian and Assyrian downwards—ancient, mediæval, modern, contemporary, Oriental, and Occidental—have been drawn upon; a style whose decorative development has been heightened by the breath of everything beautiful in the works of the Arabian, Persian, Indian, and other Mahommedan creations, which may be styled the architecture of the imagination, and an infusion of which into our style must operate as a refining and beautifying principle, and be "like a vernal air imparting an odour of flowers."

If such a style cannot strictly be said to exist, yet, from the elements alluded to, one may easily be imagined to arise, evolved like Venus, from the froth of the sea, more broad and grand and beautiful than anything that Italy, or any European country, has yet seen. The most perfect and beautiful styles in the world are those which have drawn their existence and inspiration from many and various parent styles, as the Venetian, Spanish, and other Gothics; the Norman Sicilian, the Saracenics, and the Italian Renaissance; and our style may be, and should be, similarly derived from numerous and diverse sources. The true use of all styles, and of all things else to the architect, is to supply hints, principles, elements, materials, to the formation and perfecting of his

own architecture; for this all the outward forms and images of things, and all their inner processes through the entire compass of nature, and the whole circle of the arts, should be laid under contribution.

So should our style be composed. Its fixed and permanent framework and basis, however—that which is to give it its key-note—should be the classical columnar architecture retained in its integrity and purity; (3) that is to say, without loss of its antique beauty of detail, or forfeiture of its entablature, which is as useful and as beautiful at this hour as at any former period of the world. Invented, responsive to unchanging and universal laws of nature and the human mind, and possessed of a perfection of formal grace which is found in no other architecture, an all-satisfying beauty of outline that renders it independent of extraneous ornament, and a capability of every phase of beauty, this architecture can never lose its significancy, or cease to charm. Like some great luminary of literature or science—some Homer, Plato, or Shakespeare, whose broad humanity breaks down all geographical and chronological barriers—it possesses that universal beauty that appeals to all unprejudiced minds, and renders it a denizen of every age and clime.

That this columnar architecture can become artistically and logically united in its entirety to the Roman or Etruscan elements of arch and dome, that is without the Greek column throwing off its entablature, as it did in the decline of the Roman system, is proved by the architectural achievements of the Romans themselves, as well as by those of their modern representatives. The placing of the Greek column under the Roman arch as an arch-pillar was a true marriage of the two styles, and resulted in a beautiful offspring; but it by no means involved the whole theory of progress in architecture. The styles in question can be unexceptionably brought together with artistic consistency and harmony, and constructive propriety in other and nobler ways. They were so in the best works of the Romans themselves, as the interior of the Pantheon, which, while it is one of the grandest of architectural spectacles, presents as homogeneous a display of architectural features as any

building in Europe; and in buildings innumerable of modern times, which acquit the style from the charge of being a compound of unwillingly yoked parts, and exhibit the classic orders applied with perfect truth and propriety in a manner to satisfy the judgment, as well as to please the eye; expressing, at the same time that they beautify, prosaic features and requirements.

I say in nobler ways, for a system of architecture, in which the arch is introduced in connexion with the entablature, must have great advantage in an artistic point of view over any system in which the arch takes the place of the entablature, as the latter feature contributes to unity and simplicity, and gives a grandeur that must be wanting in purely arcuated buildings.

The Greek columnar architecture in thus uniting bodily with the Roman arch-system gave it shape and consistence, and raised it at once into the region of art, and no other forms or devices can be imagined that would worthily have substituted it. The veil of attached columns (or pilasters) and entablature cast over the arcade, gives a unity and beauty to the design that alone might excuse its introduction in a work which aims at a fine-art character.

There are still nobler ways, I suspect, than have yet been hinted at in any edifice, in which the fine forms of arch and dome, and the refined column and entablature of Greece and Rome, would mingle as sweetly as the most delicately organised eye and educated taste could desire.

The system so formed, while it possessed greater columnar majesty than the Byzantine or Gothic could ever reach, would embrace at the same time the crowning glory of those styles—their vaulted and domed ceilings, which, in stretching the substance of the wall over the area or space to be enclosed, comply more faithfully with the conditions of perfect architecture than the wood truss, and render the whole a more complete and uniform structure than could be realised in purely trabeated architecture.

There lurks an impression, too often acted upon, that in its loftier and purer moods (4) the columnar architecture, which I have made an essential element of this style, cannot

assimilate those indispensable features indigenous to England —the chimney—the window: that the window in connexion with a pure classic colonnade must be suppressed, and that the chimney cannot be allowed to show itself above a façade, to which much classic character and symmetry has been imparted. If this impression were well founded then I should give up the style at once; for these features can never be given up, and to hide them would be subterfuge and falsity. Though there are some edifices in which windows may occasionally be omitted, and light obtained through the roof, as churches situated in noisy busy parts of a town, concert-halls, lecture-rooms, picture galleries, and the like, where their place in the walls may be occupied by niched statues, and internally by painting; yet, from their many advantages, their pleasantness and cheerfulness, as well as from their English association, they have taken such a hold upon the heart of the people, that, except in such cases as I have just named, where the company are occupied by some absorbing subject, and where the best light is obtained through the roof, we shall never be allowed by public feeling to omit them. The window is indispensable to render any building quite satisfactory to the English eye; and the same may be said of the chimney, than the full recognition and display of which, as part of the design, there is nothing more essential to the expression of the domestic character in a human habitation in this country. When it is in use the chimney gives outward signs of internal life and occupation—a breathing expression to the pile, which seems to speak and declare its character and purpose through the chimney, which consequently must add intense and touching interest to any domestic structure; while there is nothing more useful in regard to composition for the production of picturesqueness of skyline, as it affords a finial or finishing point to the designer, of far more interest than any object created merely for beauty and to break the roof-line could give.

The chimney therefore cannot be given up as part of the visible design any more than the window. But the notion that either of them must be so given up is absurd, and can only have arisen from timidity or inability on the

part of architects in their treatment, and not from any symptom of repulsion of those features on the part of the style. Windows in the back ground of a portico are disturbing to the quiet that should reign there, and are besides condemnatory of the portico which they accuse of obstructing the light from them. But in other situations so far from necessarily violating the classic feeling of a building, I believe they are susceptible of being so treated, as to enhance the classic charm, and furnish opportunity for its more satisfactory display. The window, through its beautiful crystalline substance reflecting the hues of earth and sky—the glories of rising and setting sun, bears striking analogy to the organ of vision in animals, and may contribute as much to beauty in an edifice, as does that feature through which the soul most vividly beams forth, and which kindles up the face divine into light and life, to the human countenance. The window is the part of a façade most capable of variation in expression. The most rapid mutations of an April heaven are reflected in the window, which receives from the sky and atmosphere effects, analogous to the revealings and changes of emotion in the human orb, and thus, as it were, spiritualizes the aspect of the building it looks out from. The great church of Soufflot, at Paris, St. George's Hall, and other works of their stamp, where the window has been omitted as unfit for association with the grander and purer phases of the style, might each have been pierced with windows such as would have been perfectly homogeneous with and undisturbing to the portico, and increased the vitality and satisfactory beauty of the whole of which they were a part.

As to chimneys, though they are too often in classic compositions, either blockish unadorned masses, or when adorned, put in such guise of pilasters, frieze, &c., as to parody the style of the building, they are susceptible of such graceful shape, and such classic embellishment, as to become pleasing graceful finials, adding to the richness and beauty of the composition.

Another objection urged against the style, is that it is not adapted, or cannot adapt itself to our climate. Now,

the natural tendency of obedience to the demands of our cold, windy, rainy climate, is to thicken walls, steepen roofs, widen cornices, develope door-canopies and porches, and throw out over windows the utmost shelter from weather, consistent with non-obstruction of light, than which operations, indeed, there is nothing more important in architecture, as there is nothing more clearly taught by nature. In every zone, the earth, from the equator to either pole, assumes a different dress, and adopts a different fashion in her vegetable mantle. Every region has its special kind of plants, and general type of form, which no other produces; the distribution of organic forms over the globe, and the arrangement of its floral decorations, being unerringly regulated according to the degree of heat and cold, of drought and moisture; so that each land has the vegetable clothing most suited to the character of its atmosphere, and best adapted to the health and comfort of its inhabitants.

But none of the operations alluded to, need infringe the beauty of the style, or detract from its classic purity and integrity. While they would give it a peculiar and local character, and so increase its interest, they would pour a new stream of life into it and bring out its latent charms, which, I believe, are more displayed in the formation of recessed porticoes or loggias, and close porches, than in open porticoes. Nowhere, I have observed, does the Italian style seem more rationally, or more sucessfully applied than in the Rows of Chester; while, on the other hand, among the many styles employed in that city, the Italian seems the most appropriate, for no other so readily, so naturally, or so sweetly shapes itself into those unique features, which are admirably adapted to the exigencies of our climate, and pregnant with suggestions for the reform of our street and shop architecture.

And as there is no necessary English feature, but what the style can embrace, and admit into its architectural drama; nor no needful modification from climate, or other influence, but what it can adopt, so there is no required kind of

building but what it can apply itself to. While it can invest with its grandeurs the temple and the palace, it will give a befitting dignity and grace to a dwelling house, or other ordinary structure called for by our present commercial and social condition, and these are by far the most numerous class of edifices, and the class on which the character of our towns and cities depend. Nothing could so readily and appropriately form and embellish the small amount of solid left by the large perforations of our shop fronts, and their overhead show-rooms, as the columnar orders of a broad Italian style, whose variety, variability, and capability of modification and adaptation to new and diverse purposes is, I believe, unequalled by any other style. It is, probably, the only style that has sufficient scope and malleability to yield and invest the multiplicity of forms that will be demanded from architecture by the exigencies of the future (5) —the only style capable of receiving and recognizing the new influences and agencies born of the present century, and of preparing itself for universal application.

If when called upon as her handmaid to minister to the requirements of Religion, it could not soar so high as the Gothic, and show so much of the aspiring spirit in composition, it would be all the more in harmony with the present temper of the national and prevailing religion, to harmony with which a less measure of the vertical expression, and more of the horizontal, together with lower and broader proportions than what prevails in the Gothic seems necessary. The edifices of the 13th and 14th centuries were the expression of a religious enthusiasm, a public zeal, or rather furor in those times which no longer exists, and their modern representatives are anything but a correct index and reflex of our calmer and more enlightened experience. The horizontal spirit of our style would give it true analogy with a religion, which instead of calling upon its votaries to fly from the world and immure themselves in cloisters, demands to be applied as a moving and regulating principle to the proper and necessary business of life; and renders it peculiarly fitted for places of worship, in which

we are to wait for inspiration as well as to indulge our aspirations. (6)

Since the day the religious apprehensions and feelings of which the Mediæval Gothic truly reflected, the religious views of the world have expanded in a degree that arithmetic could scarce express. However skilful as architects and sculptors were the Freemasons or their masters, yet in the religious intelligence, which was the presiding genius of their operations, they were inferior to babes of the present generation. Since the most flourishing and illustrious period of their career, floods of inextinguishable light have been shed upon creation. Philosophy, rescued from the shifting quicksands of hypothesis and speculation, has made gigantic strides. The microscope has enabled us to look down the scale of being into undreamt-of depths, the telescope to look upwards into illimitable heights. Copernicus and Gallileo, and Kepler and Newton have "unwound the eternal dances of the sky," and constructed a true system of the universe; and while new planets have been added to the solar system, our own has been practically enlarged by the discoveries of the navigator, and rendered more available for civilisation and human intelligence and happiness by the railway and the telegraph. The geologist has pierced the strata of the globe, and revealed to us beings that peopled the earth before the creation of humanity. The sun has been forced to become our portrait painter, the winged lightning our messenger. The subtilest of elements—light—has been analysed, the air weighed and measured, and the ocean fathomed.

This expansion of the intellectual world, with which the fairy realm of the imagination, peopled by the deathless progeny of the poet, has kept pace, has widened our moral and spiritual vision. Chemistry, phrenology, electricity, geology, astronomy may be considered as so many new revelations vouchsafed to us, not in aid of Divine Revelation, but for the purpose of throwing fresh light upon it and on man's relations to the Infinite, by which our religious views and feelings are enlarged and purified, and our faith refined and exalted.

Though a condition of the style I have endeavoured to indicate, is that it should retain its classic purity, there would be no lack in it, I conceive, of the seeds of change and progression. Thoughtfully practised and applied, and operated on by native impulse and inspiration, it would move onwards, and at a much greater rate than it has hitherto done, and show increased divergence from its Italian parent, which arose beneath brighter skies, and more glorious sunshine than ours. What immense field for variation on the style, as at present practised, in the proportions of the orders! (7) I believe different climates, as they have greater or less action on the material, demand different strengths and proportions in the columns, which should be thicker in the north than in the south, as they should be stouter outside than inside of a building; then we make Doric plain, and Corinthian rich; but must a rich ordinance be of necessity attenuated, and a strong one plain? Why cannot Corinthian richness—I allude more particularly to that which is imparted by the foliated capital—be combined with Doric proportions, as it was in Egypt? Why should not historic sculpture be applied to more æsthetic architecture than the Doric of Greece? It is no doubt true that the Greeks, in their Doric temples, considered architecture as the subordinate, and sculpture as the principal art, and used every means to subdue and keep down the architecture, which was intended only as a framework to the sculptor's art. But this gives no law to us, nor furnishes any reason why we should look upon the Doric as the sculptural order, and the others, because more æsthetic in themselves, as merely masonic, and incapable of properly combining with historic sculpture. My belief is that the Greeks treated architecture as subordinate in their Doric temples because the object of these structures was not to exhibit the capabilities of architecture, but the glories of sculpture, and, perhaps, painting, which were made to display the actions of their gods and heroes; and that had they wished to produce the highest possibilities of architectural art, they would have made architecture the principal, and painting and

sculpture, though the highest class of each were employed, entirely subordinate to it.

Architecture, in its highest sense, includes historic sculpture and painting, which may be so treated as to become an integral part and parcel of the edifice, and is therefore greater than these arts which thus enter into its composition. And the greatest building would be that in which the highest possible architecture was combined with the highest class of sculpture it was capable of embracing.

New elements would inevitably grow out of the masterly, feeling, and truthful use of what we have, on the nature and meaning of which our researches into other styles must be constantly throwing new light, and increasing the force of their appeal to the intellect and judgment, just as our vernacular is expanded by our discoveries in the material and intellectual worlds and by our progress in science and civilisation. But our art-elements would also be changed and enlarged by the natural love of novelty for its own sake, by the devotion to the study and advancement of the art of artistic and inventive genius, and by the operation of another cause, which it is difficult to describe, but which is analagous to the tendency in human language, to the abbreviation and modification of original sounds, and, from poetic warmth of feeling in speakers, to the reversal of the order of words for the sake of a musical or rythmical effect. Each new mind will enrich and expand the art. The man of genius, in looking beyond the mere element, and breaking through all received canons of art, must naturally expand it; for no language, however capacious or variously derived, but must stretch in such operations of intellect, and each succeeding artist of the true metal in building, as he must Amphion-like to the music of his soul and the embodiment of images of beauty born of his own mind, is sure to enlarge the vocabulary of his art, create for it new symbols and characters, supply its deficiencies, strengthen its weak points, and leave it richer and more perfect than he found it.

Each important work of a true master will be almost sure to go, in some measure, beyond the hitherto recognised

system, and boast some new element. And this is its natural mode of expansion; something every now and then appears that has not been seen before: if it be uncongenial to the style, its spirit will reject it; its seed will not germinate, but like a plant blighted by the air of a strange region, it will vanish from its place, though Michael Angelo had introduced it. But if, on the contrary, the entire work in which it inheres is found to be in accordance with the unerring laws of art, and all its parts are in unison, the innovating feature will soon be absorbed into the system, and form a part of it. Great artists as they originate, so do they develop and renew the style; and thus, from time to time, remove the barriers of architecture something further into the undiscovered deeps of thought and beauty.

Hitherto our style has shown greater resemblance than true English architecture ought to show to the Italian. We are a graver, a more abstract, and withal a more domestic, fire-side loving people than the natives of Italy; a country wherein those mysterious relations which exist between the various beauties of nature and the deep emotions of the soul must be more vividly felt than in our less genial clime; and such differences must of necessity lead to different utterances in the way of art. The Venetian school of Italian architecture, from which ours more especially flowed, grew up amid scenes and circumstances very different from those which exist and operate here; and as might be expected from the character and habits of its authors, its aim was magnificence, luxury, pomp, and gay floridity of ornamentation, qualities which those of a sincere Anglo-Italian architecture would be almost diametrically opposed to. Chaste grandeur of form and proportion, concentrated decoration, contrasting with masses of plain wall, and breadth and power of effect, would be the most natural to and best express the English feeling and character.

Further localisation, growth, and expansion of the style, may be sought in the recognition and appropriation of every material, new or old, and of every really scientific principle

of construction that it can make use of, and of every element it can invent, revive, or borrow from the past.

Our style would be too broad to be confined to one principle of construction or statical uniformity of design, and would resort to the iron or wood truss, made part of the visible design, as well as to the stone vault, over which it would have the advantage of greater facility and less expensiveness in covering those broad unobstructed areas, which, as places of public assembly, auditoria, theatres, lecture-rooms, &c., will in future be more called for than the narrow lofty aisles in which the vault delights. The constructive skill shown in the roofs and domes of our railway sheds and exhibition buildings, structures which have no types in antiquity, and are the entire creation and the glory of the present age, is deserving of higher application than it has hitherto received, and should be made available in more architectural and monumental works.

What enormous, and at the same time, beautiful ceiling trusses could now be constructed of wood, by which, or by arched trellis-ribs, a great hall might be as artistically if not as nobly spanned as by any vaulting ever executed. It is only by applying it to such features as these that you call fully into play the noble capabilities of timber and iron, which may be wrought into trusses and girders that might laugh to scorn your contracted vaults. Wood is combustible, it is true, and this must in some measure limit its use, or subject it to conditions from which other and less capable materials are exempt. Iron, however, is free from this disadvantage; and among the changes that will come over the spirit of our architecture, not the least will be that arising from the increased use of wrought and cast iron in roofs, ceilings, and floors; and this, the desire of making our edifices fire-proof, will in a great measure promote. And not in these interior features only, but in exterior ones will iron, I think, become an important element in future architecture. Nor can any style adopt it with less sacrifice than the one I am advocating, which is not better adapted to stone than it is to iron or wood—materials which might

be used in strict accordance with their own conditions, both being naturally suited either for columns or entablatures. Nay, such substances are more readily and naturally formed into beams and columns than stone. Iron, I conceive, is destined to play a very important part in the art of the future. We cannot, I think, except in very few cases, have edifices all iron and glass; and in no case can we have a truly noble—that is, a high-class—edifice confined to these two materials. Masonry or brickwork is essential to such a structure, of which it must at least form the main body and bulk, and give stability to the whole, while uniting it to the ground. But iron may be very extensively employed notwithstanding; and, though every new material must be used according to its natural properties, yet I do not see the difficulty in harmonising iron with stone that some anticipate. The fact is, while iron is being moulded and rendered meet for union with the more massive material, the same preparatory process must be undergone by the stone, that they may meet each other half-way. If this were done, I feel convinced that we could have very noble and beautiful edifices, into the composition and ornamentation of which iron should enter in a much larger proportion than it has ever done, giving them a certain aërial and fairly-like effect, of which masonry alone is incapable.

On exteriors—in the shape of verandahs, porticoes, porches, loggias, balconies, niches, canopies of windows and doors, bay and oriel windows, and balustrades, finial and actroterial figures, pediment and other decorations—iron, treated as to proportion, and form, and details, in exact accordance with its own properties, may, I feel assured, be brought to unite, and make entire harmony with forms of bricklaying or masonry, treated also not inconsistent with the nature of those arts. Assuredly it is in the power of art-genius so to embrace these two materials into one work, a work in which the lighter and more aërial material will seem the effloresence of the heavier,—a characteristic which will not be without countenance from the analogy of nature in various of her productions.

An element now much employed, and from which good results might be rationally expected, as to form and colour in our future architecture, is molded and coloured bricks, both for giving emphasis and beauty to structural features, and for relieving and decorating the surface of walls. It is chiefly, however, for the element of form, that such bricks will be valuable in this country. Beyond one or two colours, to contrast with the main surfaces, in the molded and projecting bricks, colour is not required from bricks. The use of colour, it is plain is a legitimate as well as an effective means of architectural decoration, since it is one so largely employed by nature, in which it is the assistant,—the auxiliary of form in rendering objects more distinct, more characteristic and expressive in their use, and withal, more beautiful. In this country, however, it is with interiors alone that we have to do in reference to colouring. And whatever has been the practice of the ancients, or may now be the practice of other countries with regard to external colouring, I believe it would be ridiculous to attempt it in this humid climate, which, though in some respects so ungenial and destructive to art, is itself (the climate) a colourist as respects the exterior of a building, which must bear the palm from Egyptian and Greek, or any artist that ever held pencil.

It is this that gives the ancient English edifice, grown over with the moss and lichen, and other vegetable deposits, and bearing traces of the sunshine and storm of centuries, its transcendant charm,—a charm to which each revolving season can only add some new grace; and renders the broken Gothic gable and ruined arch, festooned with ivy and other fantastic wreaths, objects of beauty greater, perhaps, than they could boast in their palmiest days when, wearing their youth's first bloom, they enshrined whatever could minister to the pleasures and enjoyments, elegancies and refinements of their original founders.

A good deal, too, may yet be done with cement, legitimately employed, and not made to imitate another material—used either as a covering of the entire surface of a building,

or partially as a decorated border or fascia to windows and doors. Great injustice has of late been done to this material, which may play a very prominent part in architecture without any violation of constructive truth. The practice of cementing is exactly parallel with the Italian one of incrustation by thin slices of marble on brickwork; and neither of them is to be condemned, because we are not obliged to show the anatomy of a building, but only to give what indication of it the nature of the coating material as an integument or skin covering the bone and muscle of ruder materials, will permit. It certainly does not seem improper, when we have two materials which, taken separately, are insufficient for the purposes of architecture, but, which combined, will answer the entire end of the art, to make use of them conjointly; the rude brick answers the purpose of strength—the marble or cement, of beauty. The coloured and precious marbles could not be applied to a better purpose than lining the walls, or forming decorative panels in the interiors of important or monumental works.

But the chief resource for expansion and enrichment of our style lies, I believe, in turning our knowledge of all other styles to account. And if, instead of attempting to revive styles that can never live again, we would try what we could borrow from them, we should do more for the cause of art than if we succeeded in resuscitating all that were ever practised. For amongst them all, few would be found fit for any single purpose, at the present day. But there are none but what would yield us some hint or lesson, or from which we could not derive some element or principle by which to improve and advance the style of the future.

Like plants and animals, in regard to their mode of sustenance, a living style has a natural tendency to feed on the decomposed substances of other styles. The "thing of beauty," either in nature or art, never dies, but is for ever reproductive of its like. It re-forms itself in the mind, not for mental improvement only, but for re-creation; and true, architectural progress lies in the direction of extracting what is good and still vital in the constructive principles and

decorative constituents and elements of all styles, and recombining them in a new and original manner, in conformity with those æsthetic laws by which they will properly unite to serve new physical purposes, and minister afresh to artistic pleasure and cultivation. Even in the Egyptian style, the oldest and perhaps furthest removed from our sympathies of any, and which we could no more revive and set to modern work than we could revive an Egyptian mummy, there are elements, and features, and details innumerable, on which no architect, who uses his own eyes, feelings, and understanding, could look without profit. Such, for example, are its variously formed and proportioned columns and capitals, and their thick-set disposition; their cylindrical untapered form, which was not without its motive, the Osirid pillars, so superior as architectural features to the Caryatic Order, which they suggested to the Greeks; the low inter-columnar screen, the piquant effect of which introduced into our columnar architecture, is seen at St. George's Hall; the simple form and beautiful decoration of the epistylium and cove-cornice, which are standing illustrations of the value of simplicity in architecture; the mixture of round and square columns in the same court; the absence of round columns from salient angles suggesting the portico in antis of the Greeks; the mode of lighting interiors; the Colossi, Obelisks, and Dromos of Sphinxes, which are imposing in themselves, and true accessories to the temple, as they truly heighten its effect; the indissoluble union of sculpture and painting with architecture, which pressed into her service her sister arts, and absorbed and assimilated them to such a degree as to render all three one indivisible art, in which painting and sculpture were not merely auxiliaries, but architectural elements; the plans of porticoes and halls of columns, which involve refinements and subtleties, with regard to arrangement and disposition of columns, which have never been emulated in subsequent styles.

What extraordinary diversity of form, proportion and decoration, of character and design, is seen in the columns, (8) which, though wanting the admirable truth and fitness of

form which the Greeks attained, displayed elements of beauty which the Greeks might have emulated, and which would have added to the completeness and perfection of their system ! Their leaf and sculpture-bound shafts should make us, I think, ashamed of our naked forms, in which all decoration has been generally confined to the head or to the head and foot, an arrangement scarcely consonant with that of nature, and even excite a suspicion that something more agreeable than a score or so of similar flutes from top to bottom might be devised for their relief (9). What beautiful use might be made of the human head or face in the formation or embellishment of the capital is suggested by the Isis-headed columns of Dendera, an idea which the Greeks, if they used it, by no means exhausted. Then, while the Greek temples are absolute nullities, with respect to composition, the Egyptian are excellent studies in that branch of design. Even the small buildings called Mammeisi, or temples to the mysterious accouchment of the mother of the gods, from which the idea of the Greek peripttery is evidently derived, the Greeks, much as they took from Egyptian architecture, did not exhaust of suggestion. They yet present features and arrangements by which many great modern works might be corrected. Nay, the Dromos of Sphinxes, Obelisks, Colossi, &c., of Egypt, though no features could be more unfit for literal reproduction, are all suggestive for the forming and arranging of accessorial outworks in great national and important edifices, where magnificence is aimed at in the present day; while the Osirid pillar, and the sitting figures in front of some rock-cut tombs, give hints for the application of the human figure more grand and appropriate than anything shown in Greece, and along with the winged bulls and other colossi of the Assyrians intimate the greatness of our resources for the production of the sublime in architecture.

Scarcely less suggestive than Egyptian is the architecture of ancient India, which contains an unrifled mine of materials, many of them not only new to the architecture of the day, but beautiful as anything that has since been imagined.

No shape more beautiful or appropriate to its office could be conceived for the shaft of a column than that combination of prismatic forms which presents itself to us in the edifices of the Buddhists, Hindus and Jains. The bracket-capital which crowns these forms, and which only re-appears in Spanish Renaissance, is here a most artistic and perfect feature completely worked out (10).

The proportions of Egyptian and Indian columns are obviously too Herculean generally for our purposes, but the attachment shown in these great styles to such massive proportions is worthy of attention, and may at least induce a suspicion that ours may be usually too slender, and that considerations of climate have not sufficiently modified the antique amongst us. I believe an exterior column of Corinthian type in our atmosphere, which is so much more corrosive of stone than that of Greece or Italy, should never exceed nine diameters in length, and seldom eight; while interior ones might be more attenuated than any ancient example. The architects of the future, if they are wise, will make glorious pillage of Egyptian and Indian architecture.

But we should be doing gross injustice to the Gothic styles, Round and Pointed, were we not to rank them among the highest sources of instruction and inspiration to the Architect. Indeed, the great spirit of the styles just alluded to, the Egyptian and Indian, was best caught by the Round Gothic architects of Germany, France, and England, whose style, as exemplified in the cathedrals of Worms and Spires, and our own on the rock of Durham more strikingly than any other, seems to have combined Egyptian columniation, in its mighty columnar proportions and thickset disposition, with the Roman vaulting, and to be what the Egyptian style, had it coalesced with the Etruscan elements of arch and dome on the conquest of Egypt by the Romans, would naturally have grown into.

Of the almost infinite variety in the modes of decorating the shaft of a column, consistently with its office of bearer, only the Pointed Gothic style seems to have availed itself. The

variety of situation in which the entire column may be applied with beautiful effect, the numerous combinations of which it is capable—how completely it may be incorporated with the wall, and made an essential element of the construction in the formation and decoration, division and grouping of doors or windows, the Ecclesiastical and Domestic Gothic can tell.

The same style suggests, perhaps, better than any other, where and how to make a home by niches and canopies for statues; and what various and beautiful applications may be made of the human and animal figure. It suggests to us that magic element of interior embellishment which grew up in her service, and which she even modified herself to receive—stained glass; and which is too beautiful a thing ever to be abandoned, or excluded for any length of time from any prevailing or successful style. While in the churches of Italy and Sicily we probably see the highest and most beautiful of mural decorations—namely, linings and panellings of coloured and precious marbles forming a basis for historic painting above, which, as well as glass mosaic, might have a modern development, and be made to run a new career. Painting and sculpture have with us been long divorced from architecture, but if they are to recover their ancient power over the heart and spirit of man, it must be united with or in the service of architecture, as in ancient and mediæval times, that they must do it.

If we thus turn to account our knowledge of other styles—if we aim at the loftiest ways of combining the diverse elements of our architecture, and endeavour to bring every elevating and beautifying influence to bear upon it, we shall then be emulating in the use of the materials that providence has placed in our hands the example of the most artistic of the ancient and mediæval nations. We shall be doing with Greek and Roman architecture what the Greeks did with that of the Egyptians and Assyrians, and with the early art of the Pelasgi and Etruscans, nations widely different from their own in race, religion, and political institutions. We

shall be doing with our materials what the early Byzantine and Christian-Roman architects did with Roman architecture in their conversion of it to the service of the new religion, and acting as true to our instincts and the circumstances in which we are placed as the Lombard or Gothic architects themselves.

But what, I may be asked, in so broad a style, and with elements so variously derived is to secure that unity of aim and action among architects, which distinguished ancient practice, and the want of which in modern times has made patch-work of our streets and cities? Principle, I answer, is to do this—the universal and practical recognition among architects, of the existence of those fixed and immutable laws of beauty in art, which are founded on those of nature, and embodied in the works of the Greeks, and the great artists of mediæval times. Principle is the northern star by which the vessel of architecture may, in all countries and ages, be safely steered—and it is a star that is ever visible. It guided the growth and formation of all great architectures, and, however styles may rise and fall, it can never grow obsolete, or lose one atom of its obligation.

Principle will strike root and spring up, for it is power, and wisdom, and beauty; and it will not only cause a general and external unity to reign among our works, but it will unite all the arts of decoration from the highest branches of poetical design down to the lowest link between design and manufactures: it will unite the upholsterer, the weaver, the potter, to the architect, and sculptor, and painter, and make them one, as they were in all great art periods.

It is the non-recognition of guiding principles in our art —of the existence of an inner standard of beauty and perfection in the human soul, and the promulgation and prevalence of the doctrine that beauty is a thing of accident—a mere phantasm, or chimera of each man's brain, arising solely from certain variable habits or associations of the mind; it is this, and the looking to the ever-shifting clouds of fashion that has caused the want of a general unity, and most other of the evils complained of in our national

architecture. It was similar views of art that led to the triumph of the schools of Borromini, in Italy, and Churriguera, in Spain, and whenever and wherever they prevail they must be productive of mischief. Without principle there can be no true practice—nothing but discord and confusion, which no agreement among architects as to style, nor interference of Government, or of a Royal Academy, or Institute could remedy. If our architectural works were individually good, produced on right principles, the entire result, as exhibited in our streets and cities, would be harmonious, no matter from what diversity of sources its component elements were drawn. Having a common origin in truth and nature, its parts would fully respond to each other, and we should have, in an inexhaustible variety of form, like what we see around us in external nature, an equal unity in diversity, rivalling that of the Hebe-mother herself.

Were our Anglo-classic buildings fully Anglicised and embellished from sources of inspiration at home, properly adapted to modern requirements, and divested of all obsolete device and detail, and above all, composed according to those immutable principles which are common to all styles, and to all branches of art, we should hear but little complaint of the want of a new and national style. The opinion is highly probable, and worthy of our earnest attention, that philosophy was the mother of art in Greece, and originally bestowed on her those æsthetic principles which guided her in her peerless career, and led to such gorgeous and sublime results.

Confident that art in the British Isles will lack no element or principle essential to success in her future career, I would ask, in conclusion, with an architecture combining greater elements and having vaster resources than any former style,—based on everything great and glorious in the foregone, is there aught extravagant in predicting that in general results we shall outstrip both Greek and Mediævalist? However styles may pass away, there should, in the long run, be a progression in architecture. The world, to whose destinies it is linked, it is certain is ever pro-

gressing, though empires moulder, and forms of government expire; and as the destruction of states and empires has ever been but as the falling of leaves in autumn, enriching the soil for a more luxuriant vegetation in future, so in architecture, the dissolution of old styles may have been but preparation for new and more glorious ones, and not the general decline of architecture in the world. I believe, moreover, that it is not to be *always* a dying out and renewal of styles. I see no inevitable necessity for a style to die out at all. I can conceive one so flexibly constituted, so modelled on the demands of a progressive state of society, that instead of coming into opposition with, and being cast aside by the main stream of progress, it may allow every scope for man's intellectual energies, and be receptive of all possible elements of change for any period of time. There is, I imagine, no more necessity for a style to die out every century or two than for the human race itself to die out; no reason why it should not involve in its constitution a power to endure coeval with the globe itself, and survive amid all the changing institutions of the world.

That this is not altogether a dream will be apparent, if we consider that the Mohammedans are at this day practising the self-same architecture that grew up with their religion and civilisation in the seventh century, and which has in 1,200 years weathered the storms of many important political and other changes; and that the Buddhists and Hindoos for a much longer period, the former more than 2,000 years, have maintained the same mode of architecture, though their civilisation has been steadily retrograding for centuries.

But how happens it, it may be asked, that great styles have died out—the Greek, for example, the Roman, the Christian Romanesque, the Rhenish, the Lombardic, the Norman? I question if these, the classic styles, and the great styles that link them historically to the Pointed Gothic, can be rightly said to have died out at all. The Etruscan and Greek were continued in the Roman—the Roman in the various Romanesques which merged in the Gothic or Renaissance; and the Persian, which was a continuation of the

Assyrian through the Babylonian, only ceased to be practised through the destruction of the Persian Empire by Alexander the Great, if it did not in some sort linger and become revived in the Sassanian, which again lived on in the Persian-Saracenic, Armenian, and Russian; while the style of Sicily, the Gothic of Venice, and various Italian Romanesques, were superseded by the Renaissance, to which they were so similar that they may be said to have faded into it rather than to have died out.

The only great primary style that can be fairly said to have died out is the Pointed Gothic, and that expired from causes not internal but external—namely, the introduction among the people of Europe generally about the time of the Reformation of a taste in art directly hostile to it, I mean a taste for everything classic, which brought it into unmerited disesteem. It had its vices, it is true, which no doubt were assisting to this; but it could have purified itself from these, and girded up its loins for a new and brighter career.

Our style may fail from want of artistic and original talent it is true, but this is extremely unlikely in the country of Shakespeare and Milton, of Hogarth and Reynolds, of Wilson and Gainsborough, of Flaxman and Chantrey, and that in architecture itself has produced a William of Wykeham, a Waynflete, an Inigo Jones, a Wren, a Chambers, a Soane, a Barry. Those who fear it will, or take desponding views on the subject from the fact of our being of Teutonic race, a race presumed to be ungifted with the artistic aptness of the Celtic, as well as the poetic temperament of the Semitic, forget that the blood of a score of different tribes of mankind is flowing in our veins as well as the Teutonic, and that we are perhaps as much mixed in blood with the more artistic Celts as was the Dorian Greeks with the ancient Pelasgi, to whose connexion with the former all that is great in the intellectual manifestations of Greece, whether in literature or art, is attributed.

NOTES.

(1). This is not all: the Italian style may claim the preference over all others in virtue of its length of possession. I know not what may be the feelings of others on this point, but to me a modern Gothic building, however unique a combination of elements it may boast, always looks like a reproduction of a mediæval one; while an Anglo-Italian example, though of as recent a date as the other, and without one original feature, has an air of genuine and entire modernness. Why is this? It is, I believe, because the style of the former work, discontinued ages ago, was only resumed within our own recollection, and because its original examples are amongst us to remind us of the gap between their date and that of their nineteenth century representatives; whereas the style of the latter, however it originated, was in operation centuries before our time, and its example of to-day is therefore as it were one of an apparently interminable series, coming down from the past, and leading on to the future, to which it more significantly and eloquently appeals, and to which it has as much reference as to the past.

(2). Though in the preceding history I adopted the term usually employed to designate the great artistic movement in question, I used it rather in the sense of revival than of Renaissance, which means re-birth, for I do not believe there was any re-birth properly considered. Revival, signifying thereby up-raising from lethargy, arousing from

slumber there was something resembling; but Renaissance or re-birth, there was none, for classical Roman architecture had never been dead at any period since the fall of the Roman Empire. Italy, which the Lombards and other Teutonic barbarians had never entirely conquered, and which feudalism had never obtained much footing in, had been the refuge of Roman civilisation at a time when other parts of Europe were enveloped in mental darkness; and with Roman civilisation was included Roman architecture, which had here lived on in the various Italian Romanesques which had all more or less retained a natural vitality, sinew, and strength, and a large measure of the true classic spirit, despite the influence of their powerful rivals, the Gothics on one hand, and the Byzantines and Saracenics on the other.

Among these Italian Romanesque branches was one central one practised at Rome, which we have elsewhere called the Roman Christian Basilica style, and which was so pure that some writers have asserted it to be Roman, and not Romanesque at all, as it was certainly more Roman than Romanesque, pure Roman being involved in it. This style, which was fully practised and exemplified at Rome down to the twelfth or thirteenth century, was more than capable of originating that classic branch of Romanesque which was embodied in the cathedral and baptistry of Pisa, the city in which classic architecture was afterwards revived by Nicola Pisano, Arnolfo di Lapo, &c. May not the revival be almost looked upon as merely an impulse given to Pisan Romanesque, which was a living style in the time of Nicola Pisano, and a continuation of the movement that produced it?

But leaving this particular branch out of the question, the Renaissance, and the Italian, which flowed naturally from it, seem more a continuation of the Romanesque than a revival of the Roman; so similar to the Romanesque is the Renaissance that it is not always distinguishable from it, and we lose sight of the former in the fifteenth century, when it became identified with and merged into the new style. The

career of the Renaissance seems, indeed, the Romanesque gradually recovering the purity which it had lost in its downward course, by reference to earlier and purer examples than what the style then existing reflected.

(3.) In accordance with the taste of the day. The ancient civilisation has descended into the modern: Italian literature of the fourteenth and fifteenth centuries, which had been derived from the classic Roman, Provençal, Byzantine, and Arabian fountains of inspiration, is the main source of the broad flood of our present European literature. Our tastes have been purified by drinking into the spirit of classic poetry and literature, and contemplating classic works of art; and this classically refined taste, with the knowledge of and feeling for classic architecture that at present exists in the community, if naturally exerted, should secure the preservation amongst us in its integrity of Italian architecture, perseverance in which, as the virtual continuation of antique Roman, and the imbuing it with the new spirit of the times, appears to me the only way to bring architecture into harmony with our literature and the rest of our civilisation, based as is the latter on that of the Romans; and it is the way to that point where art and science, literature, and religion would meet in full harmony.

(4.) It will be seldom that anything like what is understood by pure Greek architecture will be called for in this country. Its application should be limited to occasions where means are adequate to its complete and worthy rendering, possessed of all its pure and lofty attributes, and where, under the magic hand of sculpture, its full soul of beauty may be revealed. What has hitherto been done has been little else than caricature and libel on the Greek genius, modern attempts at pure Greek architecture being no more

the Greek of Phidias and Ictinus than the language of the present inhabitants of Athens, with its copious alloy of barbarous words and modern constructions, is that of Plato and Euripides. And even where it has been worthily conceived and executed, its effect is often found marred and neutralised by its absurdity of position and situation; examples of which may be seen in the edifice that crowns the Calton-hill at Edinburgh, and in the additions made within the present century to the ancient castle at Chester, in each of which instances every architectural relic, and every historical association, breathing earnestly and eloquently of another and a feudal age, are against it; and the outraged genius of the place stands warning it from its precints.

(5.) Even those vertical sky-piercing structures, in which the genius of Gothic design is supposed most to rejoice—lofty towers and steeples, no style will better form; as witness Bow Steeple, and other works of the class by Wren, Gibbs, and others. The objection that the different stages of those structures, are not united by all-embracing vertical features as is the case in the corresponding creations of the Gothic style, should be directed against the designs rather than the style, for it was as easy to have interwoven and united the different stages, or stories, in those structures as in Gothic steeples. The absurd objection to the piling of classic orders on each other, seems to be dying away, as well it may; orders piled on orders being as rational as story above story, or arch above arch, in buildings of the pointed or any other style.

(6.) Those who would be offended at the idea of classical features or qualities, in the architecture of a sacred edifice, should be reminded that the Bible itself, to an Oriental sublimity, in accordance with its great subjects, unites many of the

graces and elegances that charm us in the best classic writers. Isaiah, to the fire of Homer, adds many of the graces of Virgil, and abounds in such literary beauties and charms, as cannot fail to gratify the most refined and cultivated taste; and not only to captivate the imagination, but even to please the ear, seems to have been kept in view in its composition.

(7.) The Italian masters had no right to give canons for the proportions and profiles of the orders, which were neither more nor less than recipes for designs to supersede thought, and the exercise of taste and feeling, and artistic ingenuity, which they were calculated to do, whether they were so intended or not. Classic proportions might vary to suit the properties of different building materials, as well as different climates, and different situations in a building. An elegant elongated columnar ordinance, that is an attenuated Italian style, not altogether devoid of classic grace of detail, might, I fancy, be composed and proportioned for execution in iron.

(8.) This, the Romans, in some respect may be said to have imitated, and one of the greatest short-comings of the modern Italians, in which they were followed by their best Transalpine emulators, is seen in the omission in their treatment of the orders to profit by the example of their forefathers, in whose works we see that an almost infinite diversity of design, was imparted to a feature, the Corinthian capital, which has been treated by us, and by modern architects generally, as all but a stereotyped and unvarying pattern form. I say an almost infinite diversity, for such, I think, a comparison of Roman remains, with a consideration of the extent of the Roman empire, and vastness of Roman architectural enterprise, will show it must have been.

"That what the Romans made of this order," writes Mr. Leeds, in "A vindication of the Italian Renaissance," "is not to be judged of by the comparatively few examples of it to be gathered from still existing buildings, is tolerably apparent from the innumerable fragmentary specimens of it which are to be met with scattered through different museums and repositories of works of art, each of which is distinguished by some peculiarity. How many others have totally perished, it is impossible to say; but when the Solomon of the west, the magnificent Abderahman III. erected his palace at Zahra, near Cordova, he collected for its embellishment no fewer than 4,300 Roman columns, the greater part of which were obtained from Africa, a considerable number from other parts of Spain, 146 from Constantinople, and not a few from Rome itself. * * * To columns plundered from Roman edifices, not a few mediæval buildings in the South of Europe were indebted for a species of magnificence that, in many instances, contrasted very forcibly with the rudeness and poverty of the rest of the architecture; and although only fragments from a larger wreck, such transplanted columns afford tolerably plain evidence that the Romans understood how to impart great diversity of character to what conformed to the same generic type."

There is another lesson yielded by Egyptian architecture which I am not so sure the Romans profited by. In the Egyptian foliated capital generally, a little of the plain solid bell was allowed to peep forth, as if to give guarantee of its sufficiency of bearing strength—a thing usually very much wanting in our Corinthian capital—which, by having its solid ground entirely hidden, looks as if it were the whole head of the column, through its entire thickness, broke into foliage. The Gothic and Byzantine styles are equally instructive with the Egyptian on this point.

But, perhaps, the most beautiful and valuably suggestive feature of Egyptian architecture is the variation of capitals in the same portico, which it is wonderful the Romans did not appropriate, for nothing could be more applicable to a

classic colonnade, or more heightening to its effect. As suggested some years ago by the writer, in a paper on the subject, there is no more need of having the capitals of a portico all alike than there is of having all porticoes alike. Capitals may be all distinct designs, united by a general similarity and harmony in composition; while they may embrace for their materials as wide a range of the vegetable kingdom as the corresponding features of Byzantine and Gothic; with which styles, or any other, the classic, indeed, may vie throughout in life, and freshness, and grace, and the manifestation of the profoundest sympathy, with the variety and fullness of the material creation.

A vast field, I am persuaded, of originality and beauty lies also in the variation of the intercolumniations of the same portico, from the centre on either hand, a principle as applicable to the Italian, or pure classic, as it was to the Byzantine. The alternation of coupled and single columns, as in the Alhambra courts, is not unpleasing.

(9) The Greek architecture proper seems deficient in the richness of Egyptian and Gothic, as it is in the flexibility of those and many other styles, and would have been different, would have combined more eye-beauty with its mind-beauty, had it not been destined to become the receptacle of the highest offerings of historic sculpture, which is to the Greek architecture what the musical accompaniment was to the Greek tragedy.

It is important to bear this in mind in the treatment of a columnar style based on the Greek, and that is to be placed under conditions very different from those of the original style. There appears to me to be great scope left for us in the treatment of the shaft, as to division by bands into stages, and the various application of sculptural relief, and even as regards profile or contour. The balluster column, or what is sometimes called the "bed-post column" of the Spanish Plateresco, in certain situations, would be an ap-

propriate and pleasing feature. There certainly are situations even in external architecture, where something in contour, between the column and the balluster—something more sensuous and elegant than the column, and yet graver than the balluster, would be desirable and agreeable. As to proportion of height to diameter, the classic column ought to be capable of as great a variety of proportions as the unclustered or detached Gothic one.

(10.) Perhaps, however, the Ionic Volute may be considered a species of bracket-capital.

THE END.

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